

*This millennial edition of the EBU Yearbook has three main aims:*

- *to air reflections by the chairmen of EBU governing bodies on past and future issues in their domain;*
- *to give readers an insight into major areas of EBU activity; and*
- *to serve as a source of practical information on the EBU and some of its partner organizations.*

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2000 - EBU YEARBOOK

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## The EBU's half century:

# Lessons from

Albert Scharf  
President of the EBU

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History is a lesson for the future. What counts for tomorrow is not a glorious past but the ability to shape and master the times to come. The EBU's half century teaches us how important and successful international cooperation can be. The need for, and benefit of, mutual assistance and joint action are as vital as ever, despite all technical and structural changes in the world of broadcasting and on the media markets.

The challenge of technology and competition has become quite familiar to public broadcasters over these five decades, and it does not frighten them. Their task, their mission in society, has lost nothing of its importance. On the contrary: in the information age – with its globally-sold plethora of content of every kind and source – the social need for reliable and serious programmes, stamped by quality and cultural responsibility, is greater than ever. What the information society's citizens lack in Marshall McLuhan's global village are transparency and a sense of direction. The 'netizens' of the web remain citizens of a real (not just virtual) society for which free public media, independent of bias, are vitally important. Public broadcasters are close to their national audiences, who do not like to get lost in the maze

of information and entertainment, globally offered and amortized, which often has no relevance to their real life and no reference to – or respect for – their traditions, language or mentality. To serve these general interests is the purpose and opportunity of public service broadcasting as it embarks on the next phase of its history.

In 1984, I wrote the following in an article entitled "Changes and Challenges" for the *EBU Review*:

*Broadcasting in Europe is undergoing substantial changes and is being faced with considerable challenges; in a context of rapid technological development, well-established media structures are evolving, too. All this is having a direct impact on broadcasting not only on the national level, but also with respect to the international structure of broadcasting, represented by the EBU in its vast area. All existing forms of cooperation, all procedures for mutual assistance and joint activities, must be considered and adapted to the new situation as far as it can be foreseen.*

*Many a good old habit will have to be discarded, many an agenda item that has seemed essential and permanent in the past will have to be given second place. A new spirit of solidarity,*

# m the past

*adapted to circumstances, will have to be developed. The Union as a means of coordinated and joint assistance for any member is not at all outdated. On the contrary, Europe-wide co-operation in all sectors – technical, legal and, last but not least, in safeguarding European programme standards and creativity in all the countries in which our members are established – is more necessary than ever. We shall certainly have to realize and respect the fact that a member has an obligation to develop and defend its independence and its own profile. But all members, in one way or another, need at some time the solidarity and community of action of the Union.*

*International coordination amongst such different independent entities is always a difficult and lengthy business. If we can realize that any time lost compromises our future, I am quite confident that we shall overcome this handicap and arrive at courageous and sensible decisions in good time, and much more rapidly and smoothly than other organizations on the international scene, thanks to the spirit of open-minded professional fellowship that is a characteristic factor in the EBU's success. In that spirit I place my trust.*

Sixteen years later, I don't have to delete a single word. My confidence

has not been shaken. And this despite all that has happened in the intervening years. We have integrated the broadcasting organizations of 19 more countries and adapted the structures and activities to the challenges and necessities of the day. Whenever it has come to a crunch, unity and the common cause have prevailed over special interests and individual advantage.

No doubt, constant improvement is a permanent task. Efforts will always have to be made to satisfy members' requirements efficiently in the context of continuous technical and economic change. Again I trust in the spirit of partnership and solidarity that have been the glory of the EBU's past 50 years.



*Albert Scharf, Director-General of Bayerischer Rundfunk (the Bavarian Broadcasting Corporation), has been President of the EBU since 1 January 1983. His ninth two-year term expires on 31 December 2000, and he has announced his intention not to seek a tenth term.*

# Flying into the future

Jean-Bernard Münch  
*Secretary General*

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**Celebrating our 50<sup>th</sup> anniversary this year, we have enjoyed reminiscing about the EBU's achievements since 1950. We have exchanged stories of great moments, demonstrations of solidarity, and long-lasting friendships. But this should also be a time to look to the future, when the EBU will have to be more adaptable and effective than ever before.**

Of course, the future cannot be considered in isolation from the past. The visionaries who set up our Union saw it as a means to cooperate primarily on the technology and regulation of a fledgling industry. The exchange and co-production of programmes were also priorities. EBU members came together in a world where they had no competition. Driven simply by the desire to make the most of new broadcasting capabilities, they were ready to share their knowledge and hungry for the knowledge of others. The exchange of ideas and information with colleagues elsewhere in Europe was of great importance in helping to ensure that their audiences received quality, entertaining and informative programming. The EBU's strength lay – as it does today – in its people and in the pooling of their knowledge.

The practicalities of organizing this group of like-minded broadcasters was entrusted to the Permanent Services of the EBU. As the word

‘service’ implies, these were people appointed to serve the members, to administer and report on meetings, and to ensure the flow of information between members. They were not usually required to be *the* experts in any particular field, or to take initiatives in their own right.

The competitive broadcasting world in which we operate today is quite different from that of 50 years ago. Under increasing pressure to produce and commission high-quality programmes and reach their audiences, members often cannot give priority to work on matters outside their own particular market. They have less time to devote to research and study. Active day-to-day involvement in international cooperation has moved several notches down their list of priorities.

However, faced with challenges to their sources of funding, and national governments not always responsive to their needs, they recognize the value



of a common approach at European level. They know that the return on resources invested in international government relations is greater when all players sing from the same songsheet. Vast increases in the cost of rights and production for all high-quality programming, and a levelling of income, have made joint rights acquisition and international programme exchange and co-production necessities for many EBU members.

It is in this environment that the Permanent Services are gradually playing a different but important role. The staff has been rejuvenated, and productivity has risen by more than 40% in the past 10 years. Today the highly-qualified people employed in Geneva are an important resource for EBU members. Most are experts in their particular field, maintaining an overview of developments in their area. They ensure that all members are fully informed of key issues. They are in a position to supplement the information and expertise already existing within each member. They are able to identify initiatives and forms of cooperation that could benefit members. The organization and the members recognize the richness and talent within the Permanent Services, and the benefit that can be reaped from them.

The mechanisms for managing the organization have also changed in line with industry norms. While remaining a professional association, attaching great importance to the values of solidarity and the support of independent public service

broadcasting, the organization is run using the management methods of an efficient company. Costs have been reduced and profit-centres set up.

The core EBU value of solidarity – which has to be understood as a system where all members contribute, participate and profit, rather than a flow of benefit in one direction only – should be maintained. However, a number of activities that do not interest the entire membership are now funded wholly by those who wish to participate in them. This system is likely to grow in importance. It will be necessary for the EBU to customize and tailor some of its services, even more than at present, to meet the needs of smaller groups of members.

Another fundamental change I foresee is the pooling of the collective knowledge of experts from a number of disciplines to provide comprehensive useful services to members. The synergies between disciplines – legal, technical, television, radio and new media – should become a core element in the EBU of the future. Working with members, the experts within the EBU Permanent Services looking at European and worldwide developments can identify key initiatives which will give our members advantages over other players in the market. Using the strengths built up over many years, the EBU can exploit its exceptional position in the European audiovisual industry.

It is obvious that, faced with global competition, Europe's national broadcasters need to cooperate if they wish to reconfirm their distinctiveness and the unique role they play in Europe's cultural landscape. Faced no longer just with the Americanization of the industry, but also with the globalization of audiovisual markets, the broadcasters of Europe must work together to meet the multiplying challenges.

The EBU can be a valuable tool for members as they face their enormous tasks. It is important that members recognize the strengths of the EBU and guide the organization as it moves to keep pace with global developments.

Neil Armstrong has said that pilots take no special joy in walking: "Pilots like flying." As European broadcast professionals, let us not simply face the future – let us fly there together as European broadcasting professionals.

# Radio

**Nicholas Kenyon**

*Chairman, EBU Radio Committee*



At the beginning of the 21<sup>st</sup> century, and 50 years after the founding of the EBU, radio is still the most portable, reliable and user-friendly of all broadcast media. Although its forthcoming death has been announced many times, notably with the arrival of television and most recently with the arrival of the Internet and mobile phone services, radio remains in robust health, able to serve its audience responsively in a fast-changing environment. Millions of Europeans, more than 90% of us, listen to radio every week for no fewer than 20 hours. It is a vital companion.

Why is this? You can listen to radio anywhere. You can even make one that winds up and needs no electricity. And most households have numerous radios in different rooms, often tuned to different stations. Millions of new radios are sold every year, testifying to the loyalty felt towards the medium. Often these radios are not sophisticated: most of them cost little compared with most household appliances. But some are top-quality tuner components for hi-fi systems, and up-market radio and disc combinations for top-of-the-range cars.

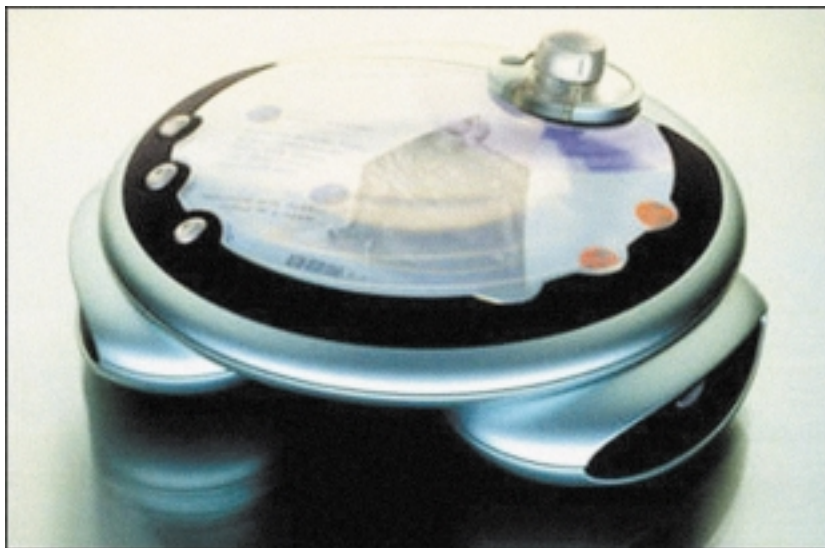
People can have a one-to-one relationship with their radio and its

voices in a way not felt by television viewers. (That is one reason why radio audiences find it so difficult when traditional programmes change: as someone once said, it is as if they have moved your toothbrush.) For audiences around the world, it is radio that brings news of triumphs and disasters, and the medium on which they feel they can rely for truthful news. The statistically researched fact is that more people in Europe believe in radio (63%) than in television (50%) or the printed media (26%). That is a major responsibility for the broadcasters of the EBU, and one they are happy to accept.

But radio is also the established medium for entertainment and music of all kinds. Music on radio has been called the sound-track of our lives; from the latest pop offerings for young audiences (often giving opportunities to new talent and bands who have not yet caught the eye of record companies) to the grandest symphonic concerts and opera performances which have been exchanged between the members of the EBU for many years in the Euroradio Season and elsewhere. In 1999, 2,000 concerts were exchanged in this way and used by 88 radio stations around Europe and further afield, while the unique arrangement with the Metropolitan Opera in New



## today and tomorrow



*IDEO digital radio*

York brought their famous Saturday afternoon live radio broadcasts as a highlight of radio listening in many European homes.

### Worth a thousand pictures

In an age where sport is ever more central to people's leisure, radio is the dynamic medium for reporting, commentary, and updating. And radio allows you to do more than one thing at once: at football matches now, I see people watching the game while listening on their earpiece to radio reports of their rival teams' matches elsewhere. This sort of directness is indeed worth a thousand pictures. The EBU radio department co-ordinates more than 300 sports events a year, negotiating rights and giving assistance to host broadcasters in an increasingly crowded and competitive marketplace.

Radio is a flexible medium which can adapt and change to meet the challenges of a new broadcasting age. But will radio remain the home of complex documentaries and drama, using the skills of feature makers that have been developed over many years? The popularity of cheap and easy programming – the phone-in, the studio chat – has made it difficult for some broadcasters to win the

argument that more expensive programmes, such as documentaries or drama, should be sustained. Yet this kind of programming must be supported if the values of public service broadcasting, and the real ability of radio to innovate and surprise us, are to be kept alive in the new century. The EBU's drama commission from Anthony Burgess was produced in 18 languages and transmitted by 23 members in 1992.

The challenge for radio in the future – and the challenge for the EBU in continuing to be an important voice in the radio marketplace – is how to relate and respond to the new media now appearing. Will radio converge with the telephone or the personal computer? My children (who also do more than one thing at once) like to listen to music while using the computer, but given the present quality of online radio they prefer simply to place a portable radio next to the screen. On the other hand, the CD-ROM slot on the computer presents an easy way to listen to music CDs with good sound quality, and that is a potential threat to radio.

I use my mobile phone for information services but not yet for news: would I prefer to receive FM radio direct on my phone or to receive news as text messages I can access when I

want? Would I like to be able to see my e-mail on my phone, or do I prefer to keep that for my PC at home or office, and transmit it to my more readable personal organizer? And do I want radio on my organizer as I travel? All this may soon be possible, but it could have profound effects on how we use all these different media, and on the place that radio finds in our new lives.

Now that CDs and minidisks (for instance) are so portable and accessible, it is clear that radio must direct its efforts to ensuring that future sound quality and reception are of the highest quality. Consumers expect much better sound than they did. That is one reason why digital radio is such a vital development, and why it is so important that manufacturers work together to reduce prices and increase availability. This will be a political discussion of the highest importance in which the EBU must lead the way. Digital radio must also provide new services if it is to attract listeners, and the question of whether those services should relate to traditional networks, or rather to Internet use and generic formats, is a large question for the future.

The EBU does not stand still: when classical music radio became a 24-hour activity, the EBU responded with



With Eurosonic, a partnership of member stations created in 1999, the EBU aims to become a major player in popular contemporary music – developing new projects with artists and record labels, and acquiring broadcasting rights to major music events.

Eurosonic also coordinates events. On 7 January 2000, for example, the *Eurosonic Festival* in Groningen, Netherlands showcased new bands selected and sponsored by 14 EBU member stations hoping their artist might be the next Oasis.

Then there is Eurodance, a live club sweep across Europe, all with simultaneous webcast. *Eurodance 1999* (8–9 October) was broadcast live in 28 countries, with 14 DJs playing in eight different cities across Europe. The Eurodance website received 49,000 hits – all within eight hours.

### Eurosonic key facts

- An exchange network of 74 stations
- A base of 650 million listeners
- Rights to major European festivals: Hyperstate, Roskilde, Transmusicales, Sonar, New Pop Festival, Bourges, Atlantis, Route du Rock ...
- Rights to Robbie Williams, Metallica, Blur, Smashing Pumpkins, Public Enemy, Fatboy Slim, Pulp ...
- Planned broadcasts for 2000: Glastonbury, live broadcasting on the web, Atlantis, Roskilde, Transmusicales, Eurodance 2000, monthly live club events, interviews, exclusive rights to new record releases, discovering new artists, sessions ...







its highly successful Euroclassic Notturmo service, playing music through the night that had been recorded by the members, making the best possible use of members' investment in live music-making and the special radio orchestras and ensembles which each public service broadcaster employs. Now a new development is poised to help public service radio meet the challenge of pop music stations: Eurosonic will exchange live pop and rock music in the same way, to serve new young audiences. (See facing page.)

Probably we shall need new structures and more flexible methods of organizing the EBU, reflecting the cross-media impact of digital broadcasting and the increasingly interdisciplinary ways of working in present-day broadcasting. Digitization is another huge area for radio in which the EBU may be able to set standards and offer advice. For example, how can public service radio

stations access and organize their rich archives – and be allowed by the rights-holders to make their riches available to programme-makers and listeners?

At this time of change, the EBU must help us understand the new media, their technological importance, and the legal ramifications of complex regulation. Perhaps above all it must continue to find new ways of sharing programming in a creative way. We need a deep understanding of the way different audiences across the boundaries of the EBU relate to radio and use it in their lives. This understanding will give us the best way forward as we decide how to collaborate in the future.

One thing is clear: at a time when commercial and private radio stations are becoming successful and profitable, those who predicted the death of public service radio have been proved wrong. Commercially-

driven programming has one essential aim (according to the Commercial Radio Companies Association quoted in *Broadcast* on 10 March 2000): 'delivering audiences to advertising'. The more that view prevails, the more need there will be for public service radio which is devoted to the audience's needs – to enriching their minds, matching their moods, and supporting their lives with programming that is totally free of commercial pressures. Then radio will continue to be a medium of the twenty-first century as it has been through the twentieth.

*Nick Kenyon*

*Nicholas Kenyon is Controller, BBC Proms and Millennium Programmes at the BBC. He was Controller, BBC Radio 3 from 1992 to 1998.*

# Broadcasting for citizen

**Bob Collins**

*Chairman, Television Committee*

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As the European Broadcasting Union celebrates its 50<sup>th</sup> anniversary, it can review a pioneering half-century. Long before cheap airfares democratized travel, broadcasters were cooperating to create bonds and links across the continent. While their work was inspired by the wonder of communication and the possibilities offered by technology, it was pursued in commitment to the values of democracy and cultural pluralism. Through radio and television, the EBU presented the peoples of Europe to one another and in the process contributed to both the idea and the expression of Europe itself.

That was back then, when circumstances were secure, even serene, and a chip was a thin slice of potato. Technology evolved at a slower pace than it does today, and the institutions of broadcasting were large fixtures in the landscape. In that climate, the national broadcasters created a collective enterprise – the EBU – dedicated to the proposition that their joint action would enrich the lives of citizens in each country.

This common engagement in furthering public broadcasting in Europe opened the door to imaginative and powerful innovations. Today we take them for granted, but on this anniversary we

should recall the EBU's leading part in creating daily news exchanges, shared responsibility for sports output, the concept of the host broadcaster, the practice of co-production, and the ethos of solidarity among broadcasters in the service of the audience.

In the years to come, Europe's national broadcasters will need to draw on all their experience of working together in the public interest. The tests facing us now are qualitatively different from those we have met in the past, but they underline the continuing need to act in concert so that the schedules of public broadcasting can maintain the quality and the variety that our citizens expect. Three cultural challenges stand out as we make the transition from the analogue domain to the deregulated, digital order.

Firstly, there is the danger that, in their efforts to hold the loyalty of national and regional audiences, broadcasters may have less time for ideas from other societies and cultures. Acknowledging other people, giving them recognition and respect – these are basic values of public broadcasting and their loss would weaken our common democratic fabric. Secondly, competition for audiences may

rs

narrow the range of material in prime time schedules: we may have more channels, but in reality no more choice. Finally, audience share may become the key measure of success in broadcasting – for the reason that share determines commercial revenue. By that criterion, whole sections of society stand in danger of marginalization.

These are risks, not certainties. Broadcasting is not fated to become impoverished and introverted so long as we keep faith with the audience as citizens with rights and interests, and not just as consumers with a quantifiable commercial value. The distinguishing mark of public broadcasting is that it enters into a lasting relationship with the citizen, rather than merely conducting a series of transactions with customers. In practice this means that, in every genre of programmes, audiences are entitled to be addressed as national citizens and as citizens of Europe – as members of living communities, individuals with needs and interests and appetites that change from childhood to old age.

There is nothing in the nature of digital technology which threatens the established relationship between the public broadcaster and the audience. On the contrary, there are op-

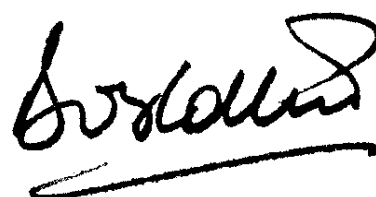
portunities to confirm and renew the relationship. Additional capacity will carry new channels and services – including the possibility of a European heritage channel with a showcase for the audiovisual patrimony contained in our archives. In the digital era, we can reaffirm our commitment to the European identity and revive Europe's broadcasting culture. Of course, these benefits will be secured only if there is a widespread political will to support the values that public broadcasting serves. That political assent rests ultimately with the listeners and viewers. If people all over Europe continue to find our programming relevant, indeed essential, to their lives and the lives of their communities, they will send that message to their public representatives.

In the past, public broadcasting led the way in building partnerships and alliances to serve the national audiences. Some of the initiative in this regard has been lost to the private broadcasters: it is time we recovered it. We can keep our nerve by keeping in tune with our audiences. Above all, we should respect that easy sense of European identity that is the hallmark of today's generation. We know that our public admires quality and innovation: we owe them the best that our editorial and technical creativity can combine to offer in the traditional as well as the new media.

By taking a lead in the new media and deploying them side by side with radio and television, public broadcasting will achieve an extension of service in a world which is increasingly complex and competitive. That is why the television department of the EBU is now placing special emphasis on raising the professional competence of European broadcasters to develop new content for new technology. Workshops will be held this year and next to communicate experience from the leading edge of contemporary

production. The intention is to develop new production formats as well as to improve skills of marketing and strategic planning.

Fifty years of age sounds like the right time for a mid-life crisis. Happily, public broadcasting in Europe is not in crisis, although it has its proper anxieties – many of them stemming from an increasingly competitive environment which seems to favour the survival of a small number of giant media players on the world scene. To meet the challenges ahead, public broadcasters must be ambitious, imaginative and resolute, as we have shown ourselves to be over the last 50 years. We must remain confident in our cultural diversity and passionate about our common pursuit of the citizens' interest. By building on our achievements, we can ensure a continuity of public values in the digital age and show that we are, to quote Thomas Davis, "no mean people".



*Bob Collins is Director General of Radio Telefís Éireann.*

# Golden Rose

## for the EBU



**At the 40<sup>th</sup> Festival of the Golden Rose of Montreux (4–9 May 2000), the European Broadcasting Union received a 'Golden Rose of Honour' in recognition by TV professionals of its 50 years in public broadcasting.**

Accepting the award at a gala evening on 8 May, EBU President Albert Scharf described it as a tribute to a “*remarkable history devoted to audiovisual services of excellence and quality*”, and to the countless personalities who had contributed to the “*astonishing success*” of the EBU since its foundation in 1950. The Golden Rose Festival was an essential part of the EBU’s history, he added, and one that had “*stimulated the creativity of television professionals to the benefit and pleasure of viewers*”.

The Golden Rose for 2000 was won by a game show called ‘The Mole’, produced by VRT of Belgium.

### Winners by category

#### COMEDY

Silver Rose  
*People like us*  
BBC, GB  
Bronze Rose  
*Trigger Happy TV*  
Channel 4, GB

#### EBU Format Contest

Special mention  
*Blue Sky, Golden Stars*  
Robert Slowak, Slovakia  
Under development  
*All Stars* Jean Michel Germys, Belgium  
*Dynamusic* Sten Wennerström, Sweden

#### ARTS & SPECIALS

Special Prize of the City of Montreux  
*EGG the art show #101*  
Thirteen/WNET, USA

#### VARIETY

Silver Rose  
*Francamente ... me ne infischio*  
RAI, Italy  
Bronze Rose  
*The Awful Truth with Michael Moore*  
Dog eat Dog, USA

#### MUSIC

Silver Rose  
*Joseph and the Amazing Technicolor Dreamcoat*  
Universal Pictures Visual Programming, GB  
Bronze Rose  
*Robbie Williams, Live at Slane Castle*  
Done & Dusted, GB

#### PRESS PRIZE

*All Stars*  
Vara Television, Netherlands

#### SITCOM

Silver Rose  
*All Stars*  
Vara Television, Netherlands  
Bronze Rose  
*Will & Grace*  
NBC Enterprises, USA

#### GAME SHOW

Silver Rose  
*The Big Class Reunion*  
Wegelius Television APS, Denmark  
Bronze Rose  
*Friends like These*  
BBC, GB

#### UNDA PRIZE

*The Rest*  
Langteaux / A.D.D. Prod. 1  
TLN Television, USA



Armin Walpen, Director-General of SRG SSR idée suisse, presents the Golden Rose of Honour to Albert Scharf.

# Eurovision Song Contest 2000



## Stockholm



The 45<sup>th</sup> Eurovision Song Contest, which took place in Stockholm on 13 May 2000, was won by veteran Danish singers Niels and Jørgen Olsen (The Olsen Brothers, pictured below) with 'Fly on the wings of love', written by Jørgen Olsen.

Russia came second with 'Solo' sung by 16-year-old Alsou. Latvia was third with 'My Star' performed by the group BrainStorm.

The programme was expertly produced by SVT before an audience of 13,000 in the giant Globen arena. Total viewing figures are expected to approach a

### The top ten

Country	Points	Position
Denmark	195	1
Russian Fed.	155	2
Latvia	136	3
Estonia	98	4
Germany	96	5
Ireland	92	6
Sweden	88	7
Malta	73	8
Croatia	70	9
Turkey	59	10

record 100 million by the time reports from all participating members have been processed.

For the first time, a CD of all participating songs has been made. (Available in music stores, ref: Ariola LC 00116, BMG 74321 76587 2.)

© Philippe Schlesser



# 195 points!

## Danes win in Sweden

# KOSOVO

**Eric Lehmann**

*Director-General, Radio Television Kosovo*



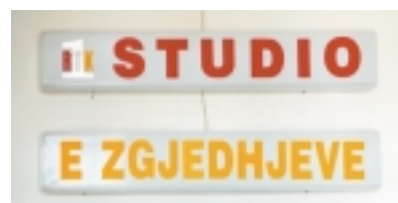
**Following the war in Kosovo, the United Nations and the Organisation for Security and Cooperation in Europe (OSCE) mandated the EBU to set up and run a public service television station in Pristina. Radio Television Kosovo (RTK) went on the air on 19 September 1999 under the interim direction of Richard Dill, formerly of ARD, Eric Lehmann took over as Director-General in the following month.**

When asked to contribute to this publication, I accepted immediately – and then regretted my decision just as quickly. I did not dare admit that I would be unable to begin writing straightaway, with the general situation in Kosovo and ours in particular evolving so quickly and not always according to plan. Indeed, I wonder if this text will still be up to date by the time you read it. For example, will the provisional government have given us the right to collect a licence fee according to generally-accepted European principles? Will the text provide a true reflection of what RTK has become? If nothing else, at least it will document some of the background, motivation and hard work which went into the successful establishment of an independent public radio and television service.

You would be forgiven for thinking that the story began on 19 September 1999, when the new television

channel, RTK, broadcast its first programme. Or on 1 November 1999, when Radio Pristina also became a part of RTK. In reality, the story began back in 1974.

At that time, Radio and Television Pristina (RTP) was a regional channel in Yugoslavia, totally under government control. It produced a great many cultural and fictional programmes in the autonomous province of Kosovo, where the majority of the population speak Albanian. It even had its own symphony orchestra! In March 1989, the Serbian authorities in Belgrade revoked the province's autonomy, progressively banning Albanian-language newspapers and sacking





# 10

## EBU sets up a public service broadcaster

thousands of radio and television journalists, producers, presenters and technicians. For many of them, this was the beginning of a period of exile and the creation abroad of newspapers catering mainly for refugees but also for Albanian-speakers remaining in the province. Over the next 10 years, segregation was gradually instituted until the region finally imploded in humiliation, blood and tears. On 14 June 1999, Nato troops entered Kosovo and attempted to bring peace to the province. In Pristina, the OSCE, under Ambassador Daan Everts (a Dutch national), was commissioned to lay the foundations

of an independent media sector. At its heart: RTK, the vital element whose mission was to provide a genuine public service in the purest European tradition, eventually to be run by Kosovars for Kosovars, irrespective of their ethnic or religious background. This public service would play a vital role in the peace process and in the establishment of genuine democracy, particularly within the framework of the electoral process. Moreover, the service would have to broadcast in Albanian, Serbian and Turkish. The EBU was called upon to provide expertise and specialists. The adventure was just beginning.

### Enthusiasm for television

In September 1999, although the ‘complete void’ in public service television posed no immediate danger, it was an issue that had to be addressed. We responded by providing an emergency service based on practical considerations, experience and versatility. Applying a ‘hands-on, make-do-and-mend’ approach, accountants suddenly found themselves working as painters and decorators. Journalists became removal men, and electricians were told to find a job elsewhere if they did not like it. In television, this period of initial enthusiasm was given a code name: ‘the emergency programme’. Within a few days of moving into our unequipped premises, a team had formed and started producing and broadcasting by satellite throughout Kosovo and the rest of Europe. Their programming was reduced to broadcasting in its most basic form: the news bulletin in Albanian and another shorter version in Serbian.

The difficulties were enormous. The buildings had been devastated, the electricity supply was unreliable, the heating system was out of order. There were no cars, no local telephones, and hardly anything in the



*RTK's main studio*

way of office supplies. The financial situation did not look very promising either: the budget was shored up by promises of donations and the extraordinary goodwill of the EBU, which advanced the necessary funds. Worse still, there were conflicts almost every day between the former employees of Pristina Television, demanding to return to their former posts, and the new crew. This situation was not helped by the press adding fuel to the fire. However, with a resourcefulness which became almost second nature, the team succeeded in moving mountains. Within a very short time, RTK had won over the Kosovars and been accepted by their political leaders, both at international and local level.

At the same time as undertaking practical tasks, we were also laying the foundations for continuity. Legal texts defining the constitution of RTK, and its structures and general financing principles, were immediately submitted for OSCE approval. As regards feasibility and sustainability, an initial analysis encouraged caution. The market was small and the region ravaged by war. Priority had to be given to equipment and quality of employees, in order to reduce the number of staff to a strict minimum. Our first success came in



*Exterior of RTK*



*Eric Lehmann speaking at the inauguration of RTK's new premises.*

November when the schedule was fleshed out. A range of cultural, political, sports, community and information service programmes were added to the existing television news. While waiting for a response from the provisional government on the principle of levying a radio and television licence fee, we found ourselves walking the tightrope, forced to use not only the resources made available by the Norwegian, Swiss and Dutch governments, but also to create other income: advertising, renting out premises to third parties, and undertaking work for external customers. When we needed of cars for our reporting crews, our handymen patched up five wrecks, more than 30 years old, in which we lurched onto the streets in search of news. In January, the 98 television staff moved into the old Pristina Television studios which we had been burning the candle at both ends to renovate.

On 17 February 2000, almost five months to the day since the start of the adventure, we inaugurated our new building in the presence of everyone Pristina had to offer in the way of VIPs – Bernard Kouchner (Special Representative of the UN Secretary General), Ambassador Everts, leading Kosovar politicians,

KFOR officers such as General Reinhardt, senior officials, musicians, writers, journalists and representatives of national organizations and foreign governments.

RTK had finally been set up and had become indispensable to everyone.

## Radio: "Above all state of mind"

"Get back Radio Pristina as quickly as possible" was the mission we were charged with by the OSCE in July 1999. Bernard Kouchner made his first public speech on Radio Pristina just a few days after his arrival. The studios were just as devastated as those of the television station. However, the equipment, which was around 30 years old, was still there. A handful of brave pioneers accepted the challenge of providing an emergency service and came to work here without even knowing whether they would be paid for their efforts. Such was the euphoria of freedom, and in particular freedom of expression, that it prevailed over any other concern.

At the end of September we started organizing the schedule. Three frequencies were available for as many languages, and our schedule

was limited to a few hours a day. Yet we held out and made it through! It was hard work even though radio is an extraordinarily flexible medium and, above all, a state of mind.

Here again we had nothing and were constantly concerned as to whether the very modest salaries could be paid. Yet each month somebody up there was watching over us, making miracles happen under extreme circumstances, and in November Radio Pristina was officially baptised Radio Kosovo, an integral part of RTK.

The only fly in the ointment at that time was the absence of a Serbian service for reasons of security. As we were incapable of protecting our Serb colleagues – or rather did not want to run the risk of doing so inadequately – we had to let them return to the enclaves protected by the peacekeeping forces. Several weeks would pass before we were able to start this service up again. At the time of writing, Radio Kosovo is now well and truly established. With a staff of 65, it broadcasts a well-chosen general-interest schedule 24 hours a day and complies with all aspects of the public service charters.

## Paving the way for an independent future

I would like to take this opportunity to thank the donor countries – Norway, Switzerland, the Netherlands, France and Germany – for their support. I would also like to thank

**To:** EBU/RTK Team in Pristina, Jim Akhurst, EBU Special Operations Team in Pristina, Tony Naets, François Francoys

**From:** Jean-Bernard Münch, Secretary General, EBU

*Congratulations on your outstanding achievement of getting a television station up, producing and transmitting in only 20 days. We set ourselves an ambitious goal and due to your excellent work we have met our target.*

*I would like to thank everyone of you for the part you played and continue to play in the project. Each member of the team has been vital to the operation. The pooling of all your talents has resulted in the television station which you are now running and which we hope will be of great benefit to the population of Kosovo. You have every right to be proud of your success.*

*In particular, I'd like to acknowledge the foresight and leadership of Richard Dill, the pioneer who explored this new frontier and persuaded all of us to embark on the adventure. Christabel King and Patrick Morrison added their skills and energy to those of Richard to help realize the project, making the programmes and installing the equipment. Jim Akhurst ensured that you and your equipment reached Pristina and he is your voice to the rest of the world.*

*Many thanks to you all.*

19 September 1999

the EBU members, and there are many of them, who donated programmes, loaned their experts or provided training for our staff. Finally, I would like to thank Japan which is currently carrying out major works to totally re-equip our radio and television studios.

Since September 1999, the directors and staff of RTK, the OSCE and the EBU combined have fiercely, jealously and vigorously asserted and defended the independence of this

new public service as the only way to provide a free, objective and multi-ethnic source of information. Soon, if the province or the country wills it, municipal and then possibly even regional elections will be organized in Kosovo. RTK will then be the essential tool that we wanted it to be – a mouthpiece for genuine democratic debate which is no longer overshadowed by the political or clan-based demons of the past. RTK will have become a part of the EBU family.

*The EBU wants to continue working with the OSCE/UNMIK in supporting the operation and development of RTK. Negotiations are currently under way to finalize a new agreement between the OSCE/UNMIK and the EBU. We hope that the next six months will see RTK broadcasting an extended programme with the help of cash donations from countries around the world, and in kind donations of programmes and expertise from EBU members.*

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*Eric Lehmann is President of SRG SSR idée suisse (The Swiss Broadcasting Corporation).*

# Knowing

## when to stop

Daniel Sauvet-Goichon  
Chairman, Technical Committee

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On the subject of the EBU's 50<sup>th</sup> anniversary, a leading French newspaper recently ran the headline 'EBU seeks to adapt to developments in broadcasting'. The article discussed sports rights, the diversification of content, and the defence of the public service concept. It also summarized the EBU's technical activities.

I would like to focus here on the role technology has played in the EBU's attempting to 'adapt', while pointing out that I am referring to all the activities covered by the EBU's various technical bodies: the Assembly, Committee, the working groups and the department itself.

### We cannot stop...

#### *We cannot stop time*

Of course there could have been a few hitches and glitches caused by the Y2K bug, but clearly, like so many other organizations, the broadcasting corporations and network operators were well prepared. The monitoring arrangements put in place with our colleagues at the other end of the world via Internet on the evening of 31 December 1999 were merely a reassuring precaution – which was just as well.

#### *We cannot stop progress*

As Phil Laven and his colleagues in the EBU's Technical Department remind us so often, the age of digitalization has arrived. Except for short and medium wave, where the work of the Digital Radio Mondiale (DRM) consortium is continuing, standards have now been agreed. The disappearance of analogue systems is inevitable, but we must remember that economic constraints, the availability of content, manufacturers' strategies and consumer reactions can cause technology to be introduced at different speeds, depending on the platform used. For example, while satellite digital video broadcasting (DVB) was quick to catch on, terrestrial DVB will be introduced gradually at each country's own pace.

On the other hand, digital audio broadcasting (DAB) has been slow to take off, even though this is no longer a question of technology. The DVB forum has already made significant efforts to take its work in new directions, based on the television set of tomorrow (MHP – Multimedia Home Platform) and the future home multimedia system (HLN – Home Local Network).

#### *We cannot stop progress snowballing*

Fifty years ago, technologies had sufficient time to mature and a lifespan long enough to allow commercial success. However, today's launch times are becoming shorter and we do not always know how to transform technical innovations into long-term successes. For example, who knows whether the MP3 standard – an offshoot of the work on DAB and DVB which is being talked about so much today on the Internet – will still be topical in three years time?

Whatever happens, the digitalization of traditional broadcasting seems to me complete, requiring no further major technological studies. It is subjects such as high-speed Internet or the UMTS standard, enabling the transmission of large outputs to mobile audiences, that are attracting our attention now.



*We cannot stop the multiplication of players in the field*

Broadcasters no longer create their own standards. They contribute, but in association with others. DVB, TV Anytime, UMTS and Internet forums of all kinds are melting pots of an extraordinary diversity in which our representatives are active and remarkably efficient. Yet sometimes they are too few, or even alone, in defending an opinion. When this is the case we try to react by setting up a core of EBU experts as quickly as possible to defend our position.

**... but we can stop to think ...**

This is an element of our work I should like to emphasize.

By periodically taking stock of technological developments, our technical departments can keep their expertise up to date on subjects they do not deal with on a daily basis. Many EBU members are interested in listening to the experiences of those who have made the most progress and in comparing their own difficulties with those of others. Although a few large research centres remain, both within and on the periphery of the EBU, they are often occupied on other projects – competitive activities exclusive to their organization, European programmes, international forums, and so on. It is essential for their experts to meet if the EBU's interests are to be defended.

The Technical Committee proposes various opportunities for exchanges of this type. They should enable everyone to pause and discuss the issues with others. Here are some examples:

- The EBU's Technical Assembly is an opportunity for all the technical directors to spend two days listening to reports on current technological advances and the way their colleagues and others are putting them to use.

- The seminars, on more specialized subjects, are very successful. For example: 'Forecast' (on new broadcasting systems and the management of the radio spectrum; 120 participants), the seminar on server-based architectures in television production (200 participants), and the seminar on developments in the Eurovision network.

The Technical Committee and its working groups make all this happen. In 2000, one important subject will be to establish whether everyone is getting what they need. Are EBU members getting their money's worth? Do their experts find the meetings worthwhile?

These questions, which should actually be ongoing considerations, enable the Technical Committee to suggest new projects...

**... and to make the right choices.**

If necessary, these choices can be made regardless of established operational methods, enabling opportunities to be seized as they occur, without hesitation. A few examples show that the EBU knows how to do this.

A few years ago, the EBU offered to house the offices of the DVB project and the Digitag forum at EBU headquarters in Geneva. This has proved a simple way, at a minimal cost, for the Union to boost its image in terms of presence and know-how: hundreds of experts from all areas come to the EBU every month to work on digital TV.

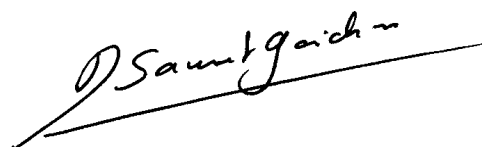
As regards frequencies, the EBU's expertise has been recognized by the European Conference of Postal and Telecommunications Administrations (CEPT), the umbrella organization for European bodies responsible for overseeing the use of frequencies. This recognition has taken the form

of responsibilities given to the EBU in the planning of frequencies for radio broadcasting.

As regards production, manufacturers are producing more and more equipment with rapidly-developing digital standards that are often exclusive to the manufacturer. Unless they are prepared to buy all their equipment from a single supplier, this situation is frustrating for all radio broadcasters. So when the EBU proposed working together with the manufacturers and the Society of Motion Picture and Television Engineers (SMPTE) to improve the situation, this was an immediate success, greatly appreciated by all those concerned.

More recently, EBU members have gained a firm foothold on the Internet. Although the diversity of their heritage helps them here, there are other more dynamic factors which contribute: e.g. recruitment of young people and development of production facilities with Internet service providers which will need content. Here again it seems to me that the EBU is taking excellent initiatives in creating a multimedia forum and interdisciplinary groups on online services.

It is up to the Technical Committee and its working groups to pause, reflect, and suggest new directions for the future!



*Daniel Sauvet-Goichon is Director of Programmes and International Action at TéléDiffusion de France.*

## Reading between the lines:

# Multimedia and the broadcaster



**The EBU has been at the cutting edge of broadcasting technology ever since the Union was founded 50 years ago. Now, at the dawn of the multimedia age, David Wood, Head of New Technology in the EBU's technical department, has been charged with developing interdisciplinary activities for online services and digital strategy.**

They say that nothing new ever happens in the newspapers – it's just the same things happening to different people. The situation is similar with multimedia.

The Internet began as a means of sending information between computers by building electronic highways between them. If one route is busy, you take another.

The Internet is also similar to a road network in other ways. Roads make it possible to use individual personal transport, and to come and go when you wish, provided there are no traffic jams. It's the same on the Internet. So if broadcasting is a *public* transport system, more efficient at serving people who want the same thing at the same time, the Internet is a *private* transport system, which can carry your personal multimedia whenever you want, providing there is enough space.

Some people will continue to argue that public transport is better than the private car on grounds of cost, efficiency, social cohesion, and so on. Similar arguments will pit broadcasting against the Internet. In the end, as with personal transport, the inevitable conclusion will be that both have value and both have their place.

## Internet

Public service broadcasters have long recognized the role Internet will play in society. We must aim to establish fast and easy web access for every European. What people really want from the information society is individual access to vast amounts of multimedia content – something that is not quite television, but which has 10 million channels.

Public service broadcasters have a mission to serve the community, wherever the community is. If the public is using Internet, the EBU members should be there.

The news is good. Members' websites are among the most accessed in Europe. They are also a flagship for European values and creativity throughout the world. EBU members can and will help the information society become a reality.

## The EBU and the web

The EBU Technical Committee and EBU headquarters have both entered the age of the web and Internet technology. Broadcast engineers now need to understand three technical skill areas: broadcasting, computer technology, and network technology. They are responding to that need.





The EBU has established a group that will analyze the cornucopia of new technical tools for creating web multimedia. They say that three months is a year in web technology, and this group is discovering the truth of that maxim.

The EBU has also established a group to share ideas about web content. How can we make the best use of members' creative and programme resources? How can we match the evolving pattern of the web audiences? What are the legal complications of copyright on the web, and how can we solve them? The work has begun with a look at sports information. What could we provide that would have added value and interest? The hoop-la of stars, sports results, past scores and past performances for major sports is needed – sure. But how about providing more for fans of minority sports? When there is little to be found on rowing or *pétanque* on TV and radio channels, can sporting minorities be served via Internet? These are the kind of questions under study. The Internet and the web open many new doors to help the public.

## Multimedia Babel

Multimedia is a viewing experience that includes combinations of still and

moving pictures, text, graphics, and interactivity. When it is being prepared, it has to be written in a computer language (or 'content encoder').

The world is divided into separate armies of specialists. Some are creating tools or languages for multimedia on the web. Others are doing the same for multimedia to be broadcast over the airwaves. Different sets of languages are emerging, with names like DVB-MHP, BML, JavaTV, XHTML, MPEG4, and ATVEF. This plurality is due as much to the different sets of people involved as to any real need for differences. The global media world seems to be creating a multimedia Babel.

Can we expect convergence – not just in the delivery of multimedia by a variety of means, but also in the establishment of a common language? For now, there are too many variables, and too many personalities, to say. The EBU encourages convergence, compatibility, and interoperability. But there are many other actors. Time alone will tell.

## Seeing the global digital opportunity

Broadcasters are faced not only with the march of online systems and services, but also with new digital options for production and programme archiving. Archiving is a very worthy social and business objective. Much of Europe's history is written in the vaults of EBU members. Programme classics can be classics forever.

EBU members also face other digital challenges. How should content be delivered? By satellite, terrestrial, cable, DSL, or all of the above? What is the best way to make use of digital channel bouquets? How far should broadcasters go in broadcasting multimedia? Will 'rich content' (the mix of normal television and multimedia on the same screen)

become the dominant broadcast mode? Should broadcasters serve e-cinema?

To help members seize the digital opportunity, the EBU has established a Digital Strategy Group. Chaired by Christian Nissen, Director-General of Danmarks Radio, the group will look beyond the individual digital opportunities to see the overall pattern and work out how the jigsaw should be put together over the next decade.

*Further information:*

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# Copyright

Philippe Bélingard  
Chairman, Legal Committee

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When, in 1950, at its first session, the EBU Legal Committee began to tackle the numerous legal questions confronted by its members, copyright was – not surprisingly – at the top of its agenda. Indeed, virtually every programme which is broadcast, whether on radio or on television, requires prior copyright clearance in one form or another.

It is therefore by no means surprising that, 50 years on, copyright is still one of the major permanent items on the Committee's agenda. What would be more natural for a Committee Chairman than to wish to contribute to a yearbook (and, in particular, to an anniversary edition) a success story from a major field of that Committee's activity?

Alas, the reality is not always in perfect keeping with such admirable ambitions. Whereas the *beginning* of a success story could be reported (the setting-up of a special international Convention for the protection of the broadcasters' neighbouring right, for which the EBU fought so hard, now appears well on its way), the truth is that in a vital field of broadcasters' activity we have yet to obtain the necessary guarantees for the future. This is all the more disappointing in that there is genuine political support for the overall result for which we are

striving. There is even a strong positive expectation that public broadcasters in particular should *contribute European content to the information society services* – something that copyright law should not make more difficult to achieve in a meaningful manner.

The digital world offers the potential for an almost limitless number of programme channels and content services, whether broadcast, distributed or made available on demand. But where should the *content* come from to fill all such channels and services?

Public broadcasters are determined to pursue in the digital world their present role as their countries' foremost providers of audiovisual content.

On the one hand, they will produce and commission as much material as possible to satisfy their public's needs for regional or national programming of quality. On the other hand, they hold huge radio and television archives, reflecting virtually every aspect of their countries' history since the very introduction of these electronic media, and a fair portion of the archived material could now finally be made available again to the public, either in specialized pro-

## a key issue for broadcasters in the information society

gramme services (integrated into digital bouquets) or by being offered for on-demand delivery.

Both the will and the potential are there, but certain copyright principles may – unless reformed and revised – prove to be an insurmountable obstacle for a substantial part of these possible activities (without that result being deliberately intended).

Entrepreneurs seeking to clear archive material will do so providing that overall costs do not exceed the prospective revenue.

But if a public broadcaster abandons such an idea, the *public* will be the loser, since it will be deprived of enjoying essentially national content which, as such, is irreplaceable.

What, then, are the legal obstacles which, unless remedied, force such a gloomy view of the digital future for broadcasters? Of the three major obstacles, two involve exclusively, and one involves partially, rights which may be granted to the *phonographic industry*.

### Incidental reproduction of commercial phonograms

In most European countries, commercial phonogram producers,

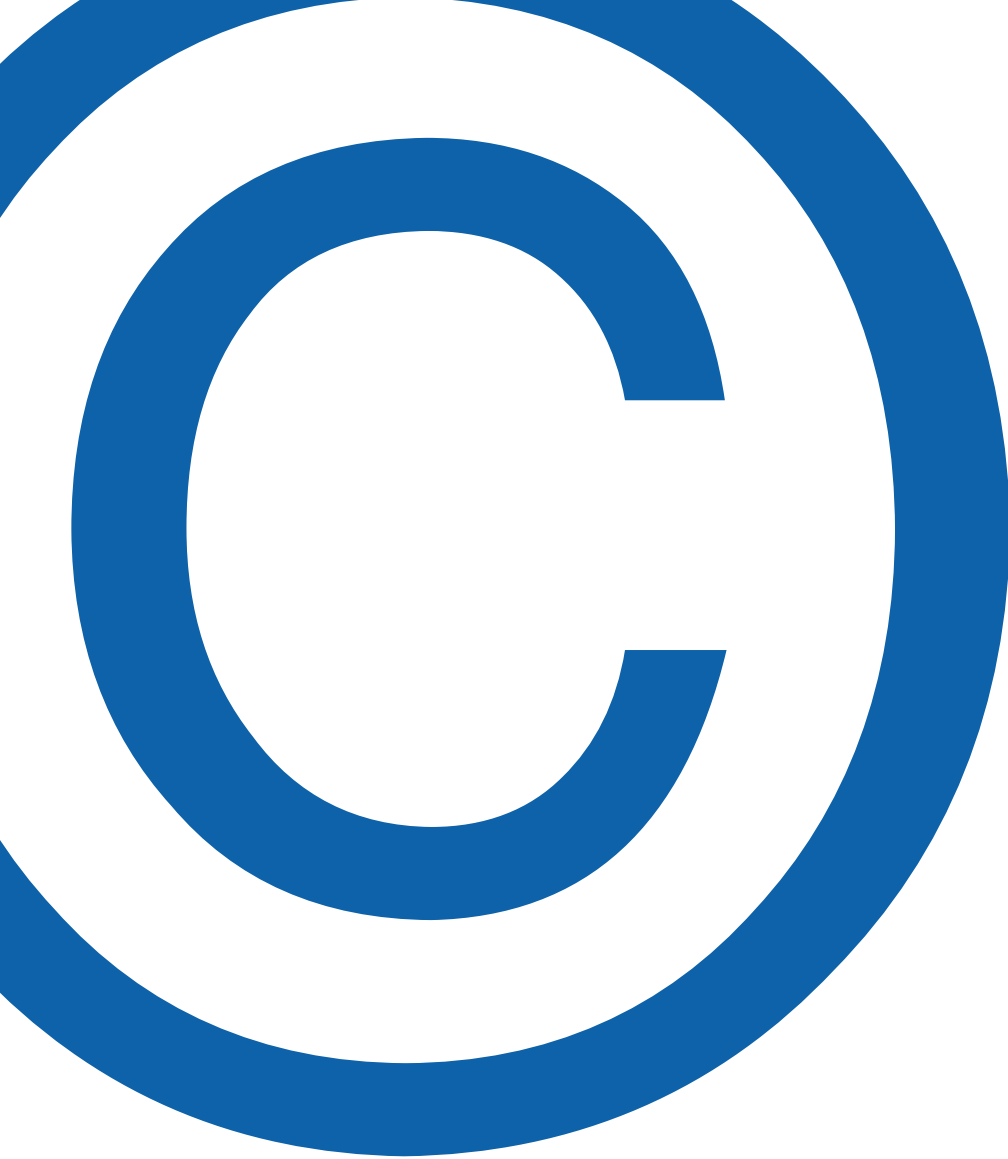
together with the performers (singers, musicians), are entitled to equitable remuneration for the broadcasting of their phonograms. They *cannot prohibit* broadcasting. This principle applies not only to analogue but also to digital broadcasting. However, since the failure (in 1996) of its attempt to obtain an exclusive right to authorize or prohibit the *digital* broadcasting of phonograms, the record industry has discovered a legal mechanism which would allow it *de facto* to prohibit the broadcasting. Today's standard technical process of broadcasting phonograms consists of transferring the acquired CDs or cassettes onto a hard disk, from which they can easily and instantaneously be released onto the transmitter network. Similarly, phonograms are incorporated (mainly as background music) into the soundtrack of radio and television productions. Technically, this transfer to another physical carrier constitutes a reproduction in copyright terms, which the phonogram producers enjoy the exclusive right to authorize or prohibit. But should phonogram producers really be in a position on this account to thwart the legislators' decision that the broadcasting of commercial phonograms is not subject to their prior authorization, simply by invoking their reproduction right? Should they really be entitled

to use this right to claim at least additional remuneration for a use which has absolutely no economic significance of its own? In several European countries, phonogram producers have introduced lawsuits recently to have their exclusive right of reproduction in these cases explicitly recognized. In some cases, they have already been successful.

The obvious remedy would be a clarification of the existing law, stipulating that “*all technical processes which are necessary for the professional implementation of the authorization, granted direct under the law, to broadcast or make available a commercial phonogram, shall be included in that authorization*”.

### Use in on-demand services of television and radio productions incorporating commercial phonograms

In 1996, the phonogram producers' exclusive right of “making available” was introduced in international law. Without this right to authorize or prohibit, phonogram producers would have no legal remedy against people offering their phonograms from a database (website) for downloading by the interested public from anywhere in the world. It could be considered that this also applies to



phonograms which are incorporated (as background music) into radio or television productions, although what is offered ('made available') for on-demand delivery in such cases is not the phonogram as such, under its title, but the radio or television production, under *its* title. It would then be difficult to argue that in the latter case broadcasters could make available their radio or television productions without the prior authorization of the phonogram producers.

A simple question of money? Apart from practical problems related to rights acquisition (there is no joint body which represents virtually all the world's phonogram producers for this purpose) there is a real risk that, in particular, the four major phonogram producers, which jointly represent approximately 80% of the world repertory, will rely on their exclusive right (when recourse is had, for musical illustrative purposes, to

commercial phonograms produced by them) to *prohibit* such on-demand activity by broadcasters. The 'four majors' are all closely related to film and television production companies, as well as to online service providers. The recent merger of AOL (the world's largest online service provider) with Time Warner, and shortly thereafter with EMI (one of the world's major phonogram producers) is particularly indicative of how the situation is developing. Phonogram producers will offer their phonograms in their own on-demand services. From that new standpoint, radio and television productions offered by broadcasters for on-demand delivery are regarded as direct competition. For the first time in the history of intellectual property, therefore, an exclusive right could actually be used not as a negotiating tool prior to the authorization but actually as a means of excluding undesired competitors, by simply

prohibiting an entire part of their activity.

The obvious remedy to this risk – no less obvious – would be a reduction of the exclusive right of making available in such cases to a right to receive equitable remuneration, except where the making available of the radio or television productions in question would actually be in conflict with the normal exploitation of the phonograms incorporated therein.

#### Broadcasters' use of their own audiovisual archives

When broadcasters consider the prospect of including their audiovisual archives in specialized programme channels, as part of a digital bouquet, or of offering them in on-demand services, they discover all too soon that at the time of production they either did not acquire the necessary rights for those new uses or had agreed on supplements for rebroadcasts which would be totally disproportionate in the context of a specialized channel attracting only a minimal (if not negligible) share of the national audience. They discover all too soon that, subject to a few exceptions (in particular small musical rights), any renegotiation of an appropriate level



of remuneration for the rebroadcast and acquisition of the necessary rights for uses not envisaged under the original production agreements is either almost impossible or would be totally disproportionate to the intended use. In such cases, it must be possible for the national legislator to remedy the situation by ensuring that broadcasters' own archive productions can actually be made available to the public in the new digital environment of multi-channel and on-demand services, subject to payment of equitable remuneration. Such legislative assistance would vary from country to country, in terms of both the scope of rights and rightowners concerned and of the principle of recourse to legislative remedies, since it should be given only *to the extent necessary*. However, it is vital for each national legislator (and, in particular, also the legislators in EU Member States) actually to be free to take the necessary action.

At the time of writing, none of the intensive EBU lobbying at all possible levels has resulted in the draft *EC directive on copyright and related rights in the information society* addressing a single one of the broadcasters' concerns outlined above. That is why we intend to pursue our task of explaining and

making proposals. This includes gathering concrete, practical proof that the warnings of broadcasters are well founded.

If that is done, we shall be able to demonstrate the need for a review by the competent EU bodies of the legal provisions, in order to permit broadcasters to offer the richest and most balanced contribution possible to the information society, in which every section of the public has legitimately placed so much hope.

*Philippe Bélingard is Director of Legal Affairs, France 2 and France 3.*



# Communicating the value of

# public

**Colin Browne**

*Chairman, EBU Communications Group, 1997-2000*



When the EBU began, 50 years ago, public service broadcasting was a self-evident good in the UK. Few doubted its validity or disagreed about its social value. As European broadcasters gathered in Torquay, the Beveridge Committee was gathering evidence on the future of the BBC's monopoly in the UK. The Committee "took it for granted", says Asa Briggs, "that broadcasting in Britain remained primarily a public or 'social' service". No longer. While support for public service broadcasting remains strong in the United Kingdom, it has to earn its place in a competitive market that has changed out of all recognition in the last few years.

The proportion of the population which does not use public service broadcasting is no longer insignificant. And although public service broadcasting it still represents clear value for money in terms of cost per hour consumed, this does not invariably translate into a perception of value because of the resentment caused by the obligatory nature of the licence fee. Moreover, the values we associate with the term 'public service broadcasting' no longer resonate with some of the younger generation of viewers and listeners.

Despite these concerns, the Government in the United Kingdom

announced in early 2000 a seven-year funding agreement for the BBC, providing a small increase above the rate of inflation in each of those years. Announcing the settlement, the Secretary of State said he wanted there to be "no doubt" about the Government's "commitment to public service broadcasting and to retaining the BBC at its heart".

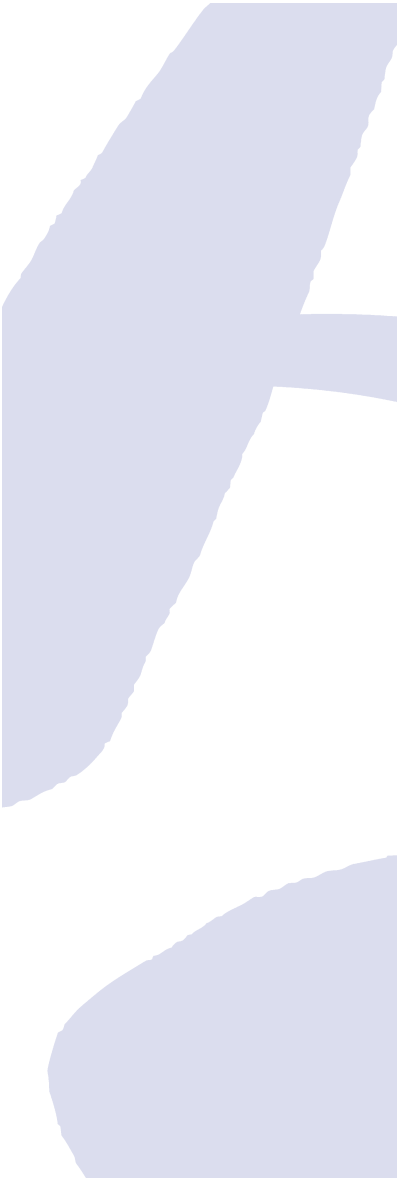
He summarized the key elements of this as providing a strong, mainstream mixed channel (BBC1), acting as a benchmark for quality, driving take-up of new digital and online services, ensuring universal access to information, news, education and current affairs, and exploiting new learning possibilities opened up by interactivity.

This amounted to clear support for the BBC case at the top levels in government, and clear leadership on the issue. But even here some fault lines may be discernible. The Secretary of State marked some boundaries for public service broadcasters as he saw them. "We do not expect the licence fee", he said, "to fund strands of the market such as dedicated film and sport channels to which the distinctive role of public service broadcasting has little extra to offer."



# service

## broadcasting in the 21<sup>st</sup> century



This is not the end of a debate, but the beginning of a larger one. With a Green Paper on Communications due in the UK this year, and the run-up to the BBC's Charter renewal in 2003 not far off, it is time to reinvigorate public understanding, and appreciation, of the public sector in broadcasting. We need to ensure that in this debate, and in debates across Europe, the pan-European dimension is given its full weight.

Much useful groundwork has already been done. The 1997 Amsterdam protocol in favour of public service broadcasters provided a cornerstone. The 1998 Oreja Report confirmed that there was still a vital role for the public sector to play alongside the private, and recent decisions on state aid and on a challenge to the BBC's round-the-clock News 24 digital channel have provided a valuable political framework. But public attitudes towards us must remain positive – as a precondition for maintaining support from governments.

The EBU, and the BBC within it, needs to remind governments, and indeed viewers and listeners across Europe, that the aims of the continent's public service broadcasters include the promotion of social inclusion, and peaceful co-

existence of nations – the same aims which drive those governments and the European Union itself.

The developing technology dazzles us all, but it is the content of broadcasting which keeps it a vital social tool. As broadcasters pledged to respond to audiences collectively – and not just as a collection of niche markets – and with the privilege of public funding, we must be able to identify and respond quickly to social needs across the continent, delivering appropriate broadcast responses reliably and consistently. Output from the commercial sector ultimately, and quite properly, reflects a more commercial agenda – not one that is predicated on universality of access and the promotion of learning, creativity and citizenship.

We need to increase awareness that broadcasting's power to promote social cohesion will be achieved less easily in the digital universe than it has been in the analogue. The digital universe will be much larger, and highly fragmented – a centrifugal force. In this environment, the public sector's centripetal role will become more important, not less.

New technological possibilities will not drive the private sector to follow a public sector agenda – it will only



allow them to open new routes to fulfilling a commercial brief.

There is a bigger picture. In the digital environment, the ability of the EBU's public broadcasters in the mature democracies to support colleagues whose social and democratic infrastructures are more fragile is of great value. Those pioneering the role of public broadcaster in a digital, wired society can provide valuable expertise.

If a public service broadcaster in the UK can find ways of making the best use of new technology to deliver programme quality, public education, and increasing levels of social responsibility in the digital age, there is a greater chance that it can also be achieved in those parts of Europe where conditions are much less stable. If we cannot achieve this, there is a greater risk that new divisions – not political, but technological and social – will arise in Europe.

By coordinating our communications work through the EBU we can ensure that those members who are able to do so put a strong case to their governments for the European value of our sector.

The BBC will be making such a case as part of its Charter renewal campaign and learning from the experience of our other European colleagues will be a vital part of this.

We believe we have already made some progress. The development of BBC Online into Europe's most visited website is a clear demonstration that public service values can find exciting new vehicles in the digital age. Our digital television channels are designed to carry our traditional values to new audiences using new means, increasing the social benefits which flow from public service broadcasting. The BBC's key communications challenge in the coming years is to win

endorsement and enthusiasm among licence payers for these benefits.

We need to make out not just a national case, but also a European case, and to carry it into the hearts and minds of our audiences. The argument will not be as easy to carry as it was for the BBC in 1950, but it is more important than ever that we succeed.

*Colin Browne was Director of Corporate Affairs at the BBC from 1994 until the end of May 2000. Since then he has been a partner in the Maitland Consultancy, one of the UK's leading corporate communications consultancies.*

Year 2000:

# eEurope...

Jacques Briquemont

*EBU Delegate to the European Institutions*



In December 1999, Romano Prodi, President of the European Commission, presented a document, later discussed by European leaders in Lisbon (23–24 March 2000), entitled ‘eEurope: an information society for all’. The EBU can pride itself on having inspired the European Commission, because – with the exception of the word ‘eEurope’ – this was the title of the EBU conference held in Brussels in March 1996.

The main aim of Mr Prodi’s *e*-project is summarized in the European Commission’s progress report dated March 2000: “The initiative aims at accelerating the uptake of digital technologies across Europe and ensuring that all Europeans have the necessary skills to use them.” But while the EBU conference was devoted to the cultural, educational, and information dimension – that is to say, citizens’ concerns – the European Commission appears to give priority to *e*-economy.

The EBU’s first message to the European organizations is that, to succeed, the *e*Europe project must go beyond the notion of electronic commerce. Several chapters of the Commission’s document deal with access to digital technology for young people, researchers, students and even the disabled, but the main objective

remains the emergence of a ‘new economy’: the *e*-economy. Far be it from us to contest the legitimacy of this aim, but we do feel it is somewhat restricted. Society cannot be reduced to being a mere ‘economy’, and the same is true of the information society. The Council of Europe has understood this: Resolution No 1 of the 5<sup>th</sup> European Ministerial Conference on Mass Media Policy (Thessaloniki, December 1997), on the principle of universal community service, aims to set up basic services which are accessible to everyone in European countries at an affordable price, in particular in the fields of information, education and culture.

## Internet

The European Commission’s document recognizes Europe’s dynamic role in mobile communications and digital television, but regrets that access to Internet is spreading relatively slowly. Just as we consider that *e*Europe must mean more than simply e-commerce, we also believe that it means more than just access to Internet.

The development of digital technologies for radio and television is going to boost access to new services, including Internet. Digital



*At the EBU in Brussels*

television in particular offers certain advantages over the PC: cheaper hardware, greater user-friendliness, greater mobility – above all, it will quickly reach a penetration rate in homes far higher than the rate for computers.

Public service broadcasters are playing a key role in introducing digital services both in television and radio. As a result, Europe has a head start over the United States in this field – a fact that politicians must take into account.

## Content

Public service broadcasters are not

just making the new services technically available. They are also helping to train the public through programmes on new technologies and, above all, they are contributing through the production of content. In 1999 EBU members in the European Union invested more than 13 billion euros in producing radio and television programmes, not including news and sport.

## European issues

In order to reach the goals for eEurope that have been defined above, a number of conditions must be fulfilled, and these depend largely on decisions to be taken over the next

few months at European level. The present article does not cover all the subjects exhaustively but outlines the main challenges for 2000:

### • Finance

Unless they have security of funding under European competition legislation, public service broadcasters will no longer be able to fulfil their duty to develop new digital services. While the Amsterdam Protocol recognizes the special nature and social role of the public service, and although it confirms the responsibility of Member States to define the missions of public service broadcasters and how they should be funded, its consequences for the application of competition rules by the European Commission are not yet sufficiently clear. We must continue to monitor closely how each individual case is treated and ensure that the Commission's draft Directive on financial transparency does not jeopardize progress made in Amsterdam.

### • Access systems

The success of digital television – and therefore of the information society itself – depends on public access to all available services. One key to the rapid development of mobile

telephony has been the compatibility of systems and handsets. Unfortunately, the digital television market suffers from a lack of openness and compatibility among proprietary access systems. To enable digital television platforms to be a competitive alternative for the supply of interactive services and for electronic commerce, the European Commission must pursue a more controlled policy to impose the use of open standards for all interfaces and authoring tools, and perhaps even include a common interface such as that approved by the European Telecommunications Standards Institute (ETSI).

## • Copyright

The draft Directive currently being adopted on the harmonization of various aspects of copyright and neighbouring rights in the information society is aimed at promoting creativity and investments by guaranteeing proper protection from piracy, in particular on the Internet. However, to enable consumers to benefit from the potential national and European quality programming in the digital age, the wording of the Directive must be amended. It must allow broadcasters, in return for a fee and under certain conditions, to use the music

on commercial recordings in all their services (including online) as they do currently in their analogue programmes. All the technical processes needed to exercise this right professionally must be included. Finally, a legislative solution ought to be devised to give broadcasters the right, for a fair price, to use their archives when contractual solutions cannot be found. To guarantee freedom of expression, Member States must still have the opportunity to introduce appropriate limitations and exceptions to copyright and neighbouring rights. (See also pages 22-25.)

## • Cultural diversity

Although the Seattle conference of December 1999 did not manage to set an agenda, a new round of negotiations will eventually begin at the World Trade Organization (WTO). We aim to see to it that the European Commission adheres scrupulously to its negotiating mandate, and that the European Union ensures – as in the Uruguay Round – that its Member States have the possibility to maintain and develop their capacity to define and implement their cultural and audiovisual policies to preserve their cultural identity.

We shall also follow with keen

interest any initiatives designed to defend the principle of cultural diversity, either within the WTO or using legal instruments adopted by other bodies.

## • Distribution of European programmes

The production of fiction, documentaries, and animation is booming in Europe. However, the circulation and distribution of these programmes is not so successful, either within or outside Europe. The EBU regrets that the new MEDIA Plus programme does not include the creation of an automatic procedure to promote the broadcasting of national productions in other European countries, and that it does not allow for the possibility of developing exports outside Europe. More needs to be done in this area.



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# Revival of the dinosaurs

**Stefan Kürten**  
*Chairman, EBU Sports Group*

## sports rights acquisition in the new millennium



Jurassic Park is located in Grand-Saconnex, Geneva. There, even in the new millennium, the dinosaurs – the EBU and its members – are as active and successful as hardly ever before. Over the past few months they have secured contracts or signed agreements of understanding to acquire broadcasting rights from UEFA (for the European football championships of 2004), the World Athletics Federation (for the next World Championships), and the European Athletics Association (for the European Championships), among other major sports federations. Rights to the Roland Garros tennis tournament have also come into EBU hands.

These successes will ensure that EBU members have a stock of attractive programmes and transmission hours over the coming years. But they should not prevent us from reflecting on the role of sport as a programme element and 'product' on a very competitive market.

One first observation is that the maximum amount of time devoted to sport on generalist free-to-air channels has almost been reached. The transmission of soccer matches used to last 90 minutes, the length of the games themselves. However, since football has become a very

competitive programme element on TV, all broadcasters have extended their transmission times in order to justify the enormous rights fees and to offer their commercial partners official sponsorship messages (to refinance the product at least partly). As a result, the transmission of a football match now lasts up to 140 minutes, including a warm-up period before the match and the analyses and interviews afterwards.

This development has gone hand in hand with a dramatic rise in the number of football matches – and other sporting events – shown on TV, and shown live. In Germany, for example, 1,200 hours of sport were available to TV viewers in 1985. The arrival of private channels boosted this figure to nearly 10,000 hours in 1991 and 70,000 hours in 1997. If days were only longer, a German viewer could now watch sport on television for 48 hours every day. (Around 30% of this time is given over to football, 20% to motor sport events, 15% to tennis and 10% to cycling. The balance is shared among other sports, with the EBU and its members again guaranteeing the greatest variety of different sports on their territories.)

This dramatic increase in the number of hours of sports programming will



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not continue. Already, generalist channels devote about 10% of their schedule to sport, and more is not possible. Even if it were, this would not benefit the sports in question as viewers would not accept any more. Throughout Europe we notice a stagnation of interest in watching soccer on TV, except for exceptional matches. If broadcasters wish to avoid a collapse in ratings – such as the one experienced in Germany for tennis transmissions – broadcasters will have to set themselves limits and focus on high-quality products. The same is true for rightsholders and organizers: to invent new competitions or to organize competitions for political reasons will, in the end, benefit neither the organizer nor the sport itself.

Furthermore, the cost of TV sports rights – which began when the BBC paid £1,500 to show pictures of the 1948 Olympic Games in London – has almost reached its ceiling. Broadcasters have had to raise the price they pay to broadcast some sports by up to 7,000% within the last 10 to 20 years, and neither public nor private broadcasters can pay any more, except possibly for reasons of commercial strategy or image. The price for *top* events may continue to increase slightly, but for lesser events prices are already going down.

### Why is this?

The prices soared because of the competition over the past 20 years between public and private channels (and more recently, over B-category matches, between public channels and thematic channels). But the competition has become less stormy now that claims are defined and the financial means limited. What's more, the rise of other sports – such as Formula One, ski-jumping and even the biathlon – is making it impossible for broadcasters to invest all their money in only one or two sports.

The major area of competition today is between pay-TV and free-TV – at least in Spain, Italy and Germany, where pay-TV has traditionally not been very successful. However, legal restrictions designed to enable the

broad public to watch important sports events without additional payment have so far prevented this situation from becoming very serious.

The challenge for the future will be how to compete with broadcasters who plan to offer streaming full-screen video of sports events via Internet. The EBU and its members must devise a scheme for the complementary exploitation of TV and Internet rights. If the broadcasters fail to find an acceptable balance, the role of television – and the meaning of television rights and their value – will have to be completely redefined.

*Stefan Kürten*

*Stefan Kürten is Deputy Head of the Sports Department and Controller of Sports Rights, ZDF.*

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# Eurosp

Arne Wessberg  
President, Eurosport Consortium



Eurosport was launched as the brainchild of the EBU sports experts in February 1989 – a partnership between a consortium of 14 EBU members and Rupert Murdoch's News International.

In 1991, Eurosport's headquarters were transferred from London to Paris, and TF1 took over the responsibility of operating the channel. In January 1993, Eurosport and TESN (the European Sports Network owned by Canal Plus and ESPN) combined their interest to create a single pan-European sports channel, keeping the name Eurosport.

Today the EBU Consortium is 24 strong, helping Eurosport to maintain an important strategic role within and beyond the EBU, and in the relationship between television and sport. It is without doubt one of the most significant developments in European broadcasting in the past decade.

## The story of success

Facts and figures support the story of success. Eurosport reaches over 230 million viewers in more than 86 million homes, in 54 countries.

Eurosport broadcasts in 18 languages to an average daily audience of 18 million viewers.

Each year 6,200 hours (30% live) and 100 different sports are broadcast.

Responding to viewer demand, Eurosport is present on 16 digital platforms in Europe.

Eurosport is now a significant host broadcaster, covering a wide range of sports and events. These include Nordic skiing, cycling (Paris–Nice), UEFA football tournaments, equestrian and motor sports.

Eurosport is a major contributor to EBU contracts, offering to sports federations comprehensive exposure of their events, and complementing the coverage of terrestrial channels.

*Eurosport is proud to be a member of the EBU family, and the Consortium, the shareholders and the management unite in sending warm congratulations and greetings in this 50<sup>th</sup> anniversary year.*

# port

responds to viewer demand

© Eurosport



© Eurosport



## Quality and innovation

Eurosport has been the recipient of many major awards for production and commentaries including:

- The Sanex WTA Broadcaster of the Year, 1999,
- The 7 d'or for best cable and satellite network (Eurosport France), and
- FITS '99 *Guirlande d'honneur* for Best Opening Title, Seville 1999.

More than 10 million pages are viewed on Eurosport.com every month, by 1.3 million visitors.

Eurosport has a staff of 600 in 13 offices across Europe, and 15 sales agents worldwide.

Statistics tell only part of the story. On behalf of the Consortium I would like to pay tribute to the hundreds of professionals whose dedication has brought Eurosport from its humble beginnings to be the pre-eminent pan-European sports channel.

*Arne Wessberg is Director-General of YLE.*



# Eurovision news: serving the

Tony Naets  
*Head of News*



When Pope John Paul II climbed the steps of the El Al plane that would fly him from Tel Aviv's Ben Gurion airport Sunday 26 March 2000, he left behind him reporters and commentators who marvelled at how he had walked unscathed through the political minefields of the Middle East. His very personal pilgrimage to the Holy Land had become a very public triumph.

It became public because of the impressive and comprehensive

coverage provided by Jordanian Television and the Israeli Broadcasting Authority, as well as RAI (all EBU members), and Palestine Broadcasting Corporation, an EBU observer. All went well beyond what is normally expected from a general broadcaster to provide coverage of such an event. And they did it within a framework set up by Eurovision News – which in turn provided the coordination and communications to ensure that the world could be an armchair witness.



Jerusalem

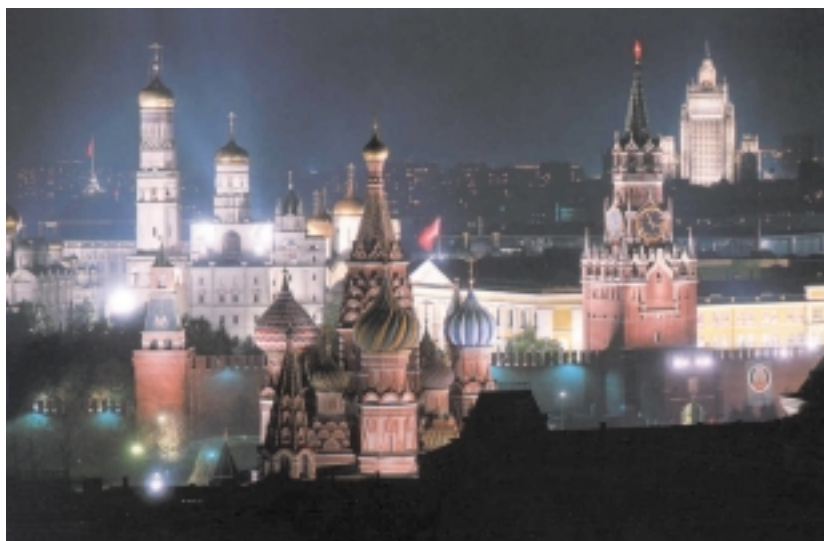
Two months earlier, in conversations with the Israeli government, some of the challenges facing the broadcasters had become clear. A frail man would spend one of his longest trips ever within the boundaries of countries that had been frequently at war with each other and were often still not on speaking terms. He would visit places that were almost inaccessible to outside broadcast units. He would spend time at religious sites that were sacrosanct not just to one creed but to several. Coverage would have to be pooled to make sure that security and decorum were preserved. But once in place, a camera crew would not be able to move until the papal delegation had left the site.

## armchair witness

### Complete coverage

It all begged for continuous live coverage from broadcasters whose audience had no profound interest in the visit, because that audience did not share the visitor's religious beliefs. Working with the broadcasters involved (and in particular with the IBA's own pool producers) and with the Vatican, Eurovision News developed plans for comprehensive and near-continuous live coverage to be made available to pool subscribers at Jerusalem Capital Studios. Eurovision permanent and transportable earth stations in Amman, Jerusalem, Bethlehem, Korazim and Nazareth worked with the Eurovision digital satellite network to make almost 100 hours of coverage available to audiences worldwide.

The most poignant moment, however, came on the final day of the visit, when the Pope paid an emotional and unscheduled private visit to the Church of the Holy Sepulchre in Jerusalem (where he had earlier celebrated a mass). Live cameras had long been switched off. But a Eurovision pool camera caught these moments on tape and the tape was fed to broadcasters from a pool tape feedpoint next to the Wailing Wall.



*The view from the EBU's Moscow office*

### Meanwhile on Red Square...

Meanwhile in the enormous Rossiya Hotel on Moscow's Red Square, another Eurovision News team was handling an onslaught of bookings in connection with Russia's elections. That same Sunday morning, as the Eurovision network was handling feeds from Jerusalem, an additional dozen channels were being fed with broadcasters' coverage of Russians going to the polling booths.

Eurovision has had a presence on Red Square since the early '90s. Its bureau and studio in the west wing of the Rossiya Hotel provide a unique view of the Kremlin and of St. Basil's Cathedral, one of the most recognizable buildings in the world, and a magnificent background for correspondents' reports.

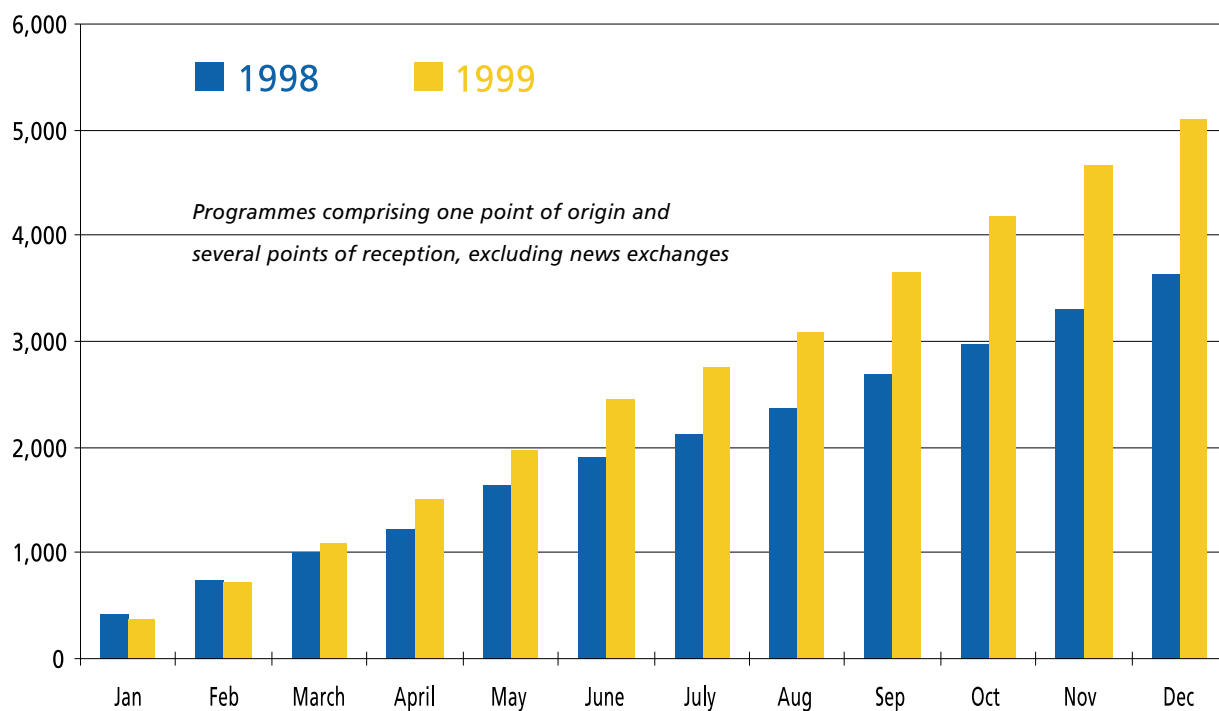
As has happened now dozen of times on important occasions, Eurovision News transforms that side of the hotel into something of an international broadcast centre, with additional temporary studios for a number of broadcasters, such as the ARD and ZDF. The bright studio lights behind the hotel's windows and on its balconies become almost as much of a story as the important events unfolding in the city below.

On an occasion like this, the Eurovision network in fact provides broadcasters with more than 10 different channels to bring pictures and reports to audiences worldwide, using its two permanent uplinks in Moscow, transportable earth stations and back-up capacity in neighbouring countries such as Moldavia or Ukraine.

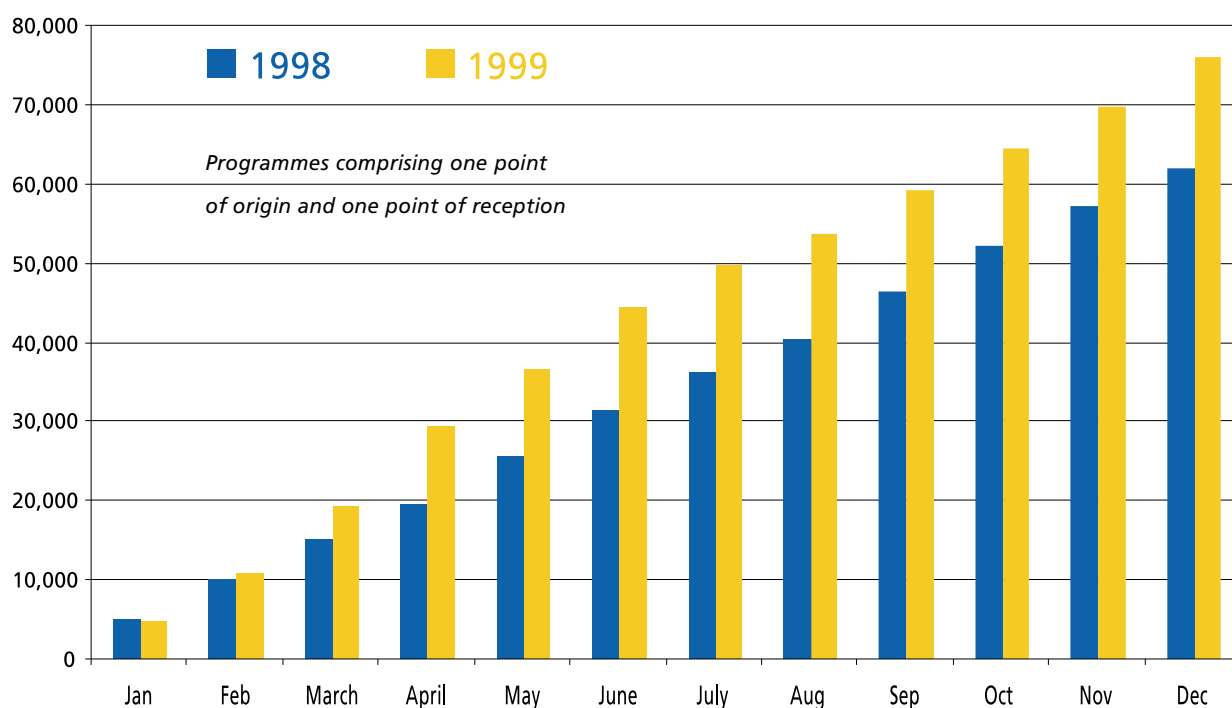


# News operations in numbers

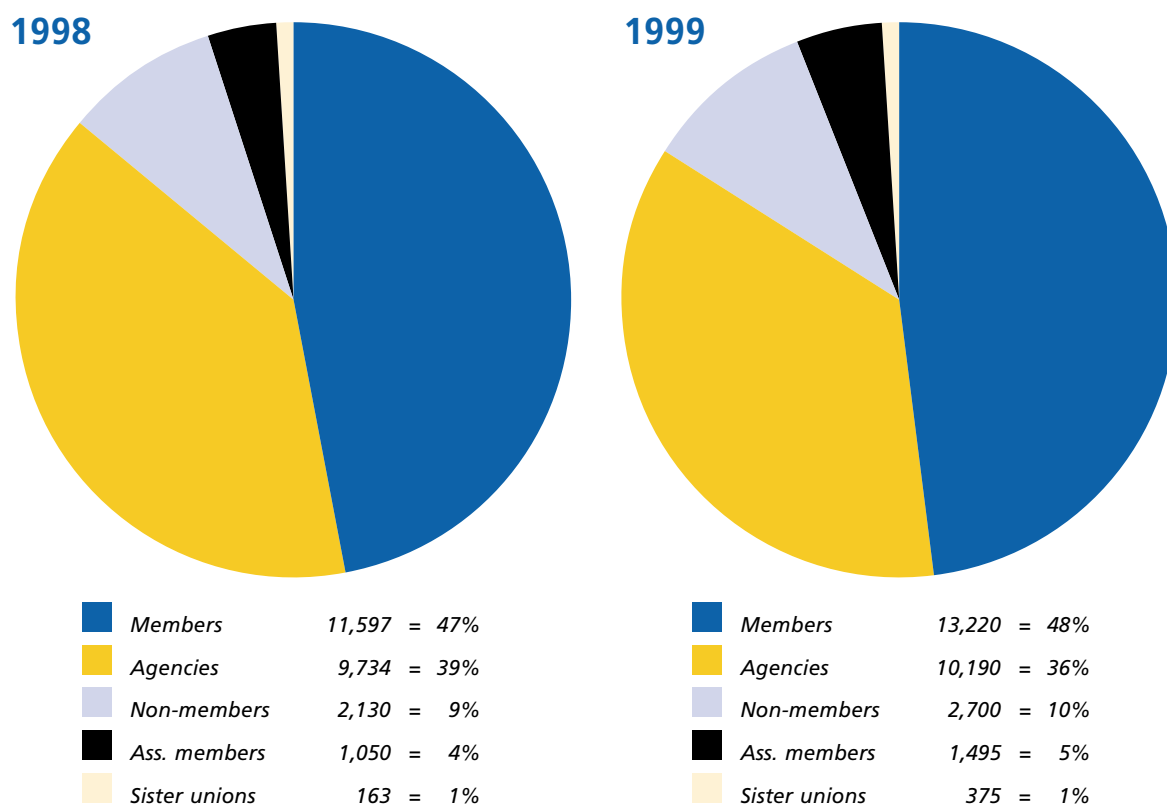
## Eurovision multilateral transmissions (cumulative)



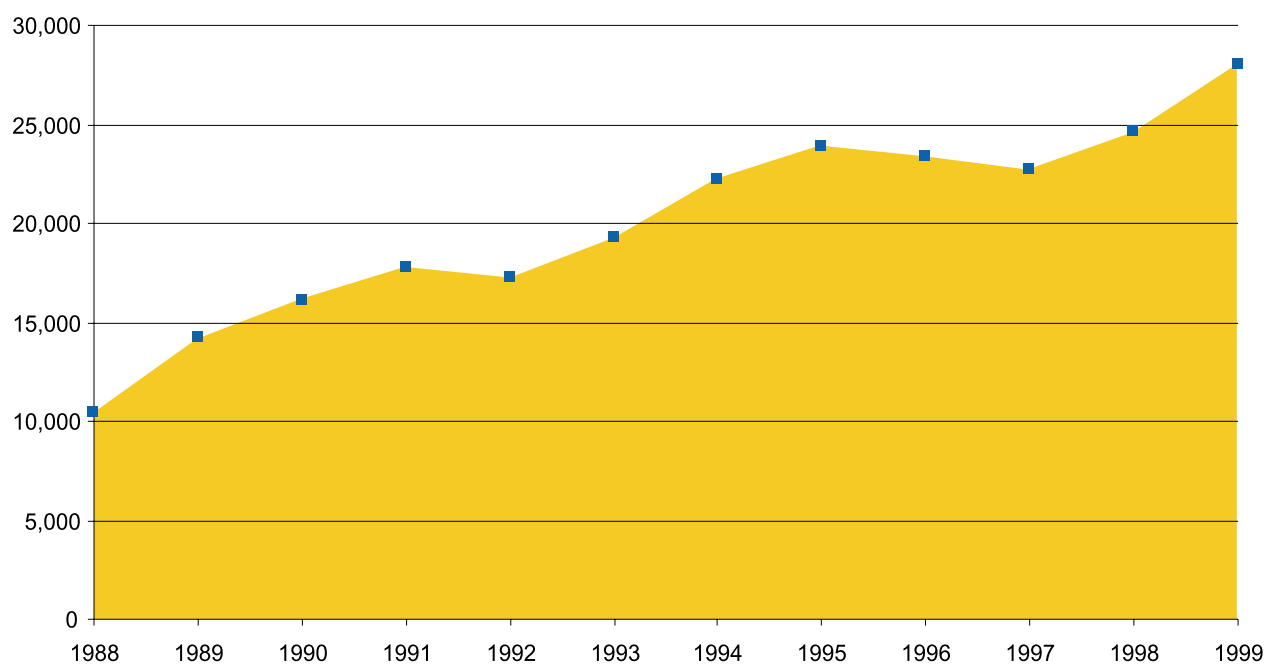
## Eurovision unilateral transmissions (cumulative)



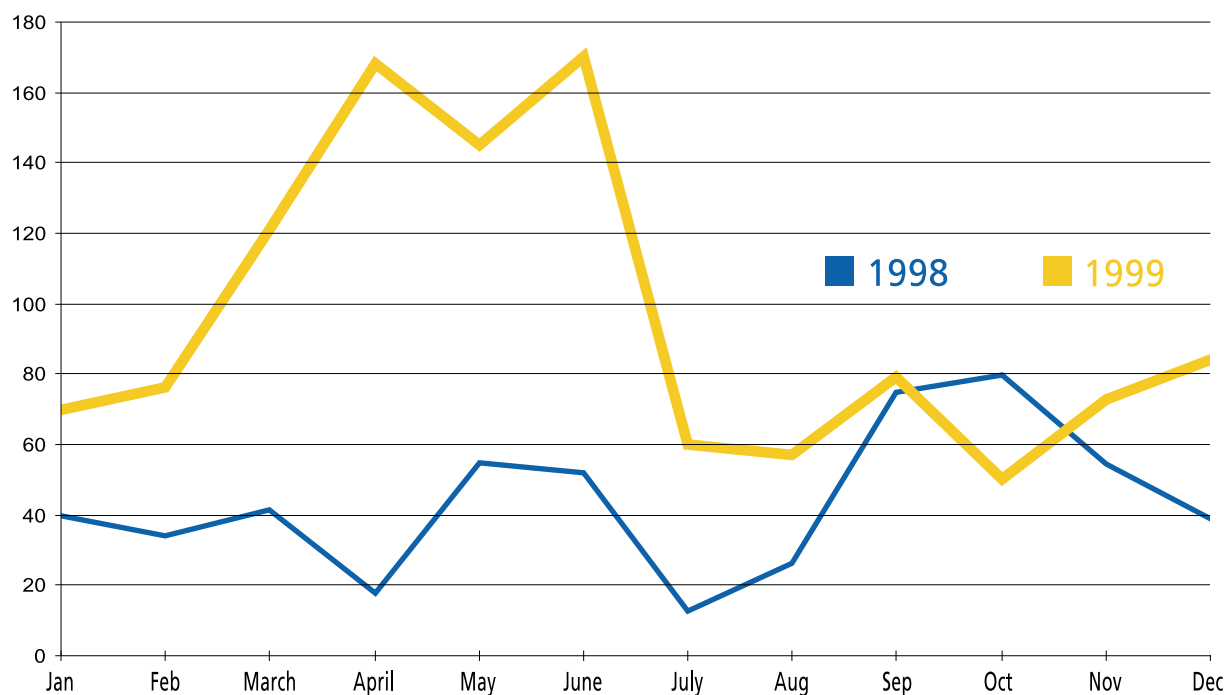
## Number and origin of items injected into Eurovision news exchanges



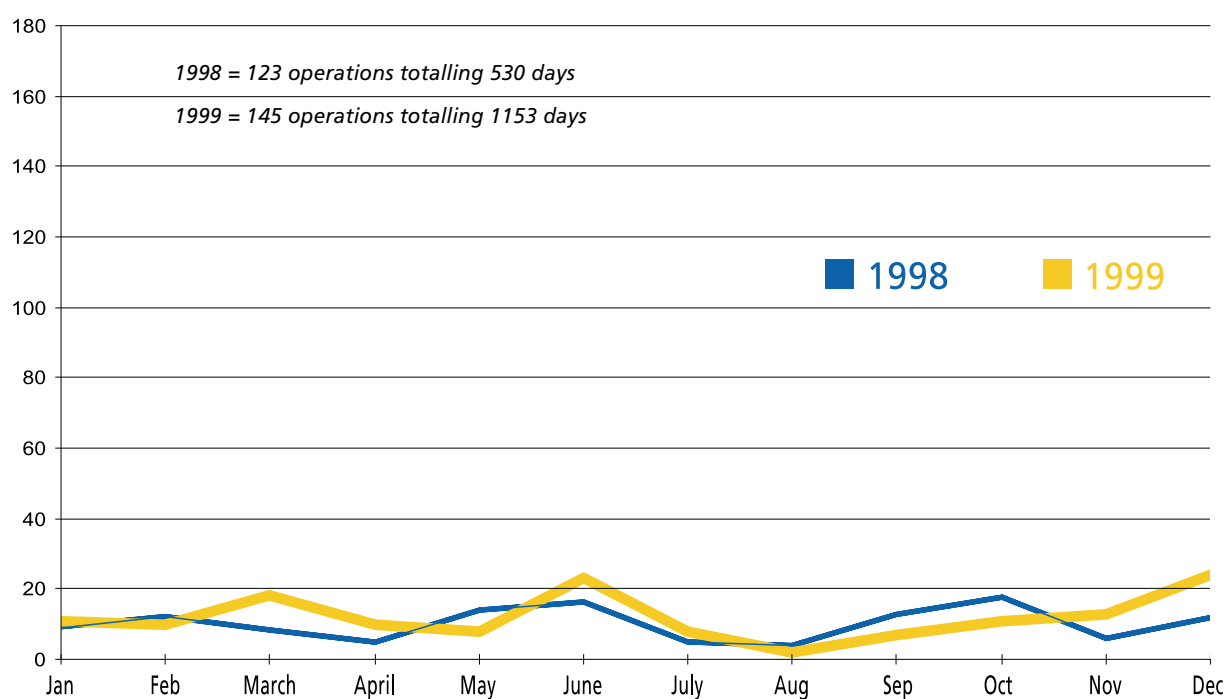
## Evolution of the number of items transmitted in Eurovision news exchanges 1988–1999



## Special Eurovision news operations, number of operation-days



## Special Eurovision news operations



# Eurovision

## Network looks to the future



**Eurovision is the world's largest exchange network of broadcast news, sports and programming. Already linked to virtually every major broadcaster in Europe, it is now extending its reach around the globe and preparing new services in the Internet world. Paolo Pusterla, who joined the EBU as Head of Marketing in 1999, presents here an overview of the current and future activities of Eurovision Network Services.**

Carrying more than 100,000 transmissions a year, the EBU's Eurovision network controls a third of the European market for the distribution of international television items and programming. Its particular strength lies in multilateral distribution and the organization of simultaneous feeds from complex events happening in different locations, such as the Olympic Games or the Champions' League.

In the European Broadcasting Area – which includes the Middle East and North Africa – the Eurovision network boasts more than 180 permanent points of reception and 54 fixed permanent uplink stations using Eutelsat's W3 satellite.

Complementing this substantial (and exclusive) infrastructure, Eurovision lays on production systems, SNG (satellite news gathering) trucks or 'fly-aways', together with qualified staff, for ad hoc coverage of disasters

or other special news events. The EBU is recognized not only for quality and reliability, but also as an operator that dares to go where others don't. The EBU was often the only feedpoint available to broadcasters reporting on Kosovo, the East Timor crisis or the parliamentary elections in Iran. EBU feedpoints worked virtually round the clock after the Turkish earthquake in 1999. Following the Pope's visit to Israel (*see page 36*), scheduled events for 2000 include the G8 Summit in Okinawa (21–23 July 2000). All events organized or carried by the EBU are listed on the EBU website (on pages accessible by password).

Besides its headquarters in Geneva, the EBU has offices in Moscow, New York and Washington for permanent coverage of events in those cities. Editing and satellite uplink facilities are available in the Russian capital only a few metres from Red Square, enabling reporters to go on air live in front of the Kremlin (*p. 37*).



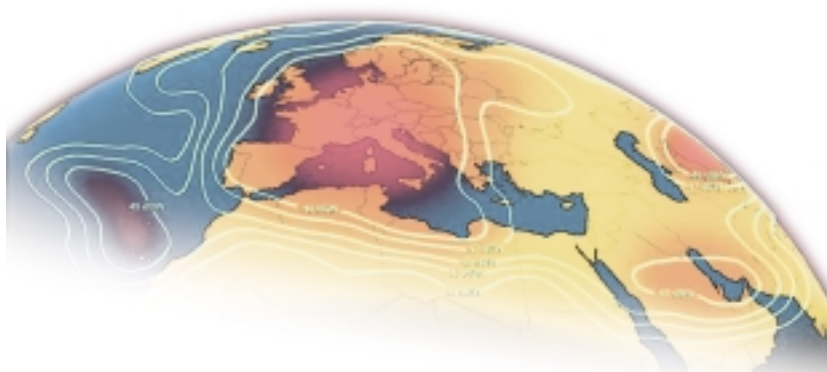
## Eurovision Network

The core Eurovision Network is linked to the Transatlantic and Australasian regional networks, which use the same MPEG 2 4:2:2 digital video standard. Services are provided within as well as across the regional networks. The EBU operates up to 30 separate digital channels over Eutelsat W3, with the bit rate per channel varying according to whether the material transmitted is news or sport. Hot standby capacity is available on a second satellite: Eutelsat IIF4M at 10 degrees East.

## TTC Network

The Trans-Atlantic Network (or 'TTC') operates up to five digital channels from the EBU's New York and Washington offices – themselves joined by a permanent terrestrial link – over space leased on the Intelsat satellite IS 605. Additional capacity is leased for occasional use and ad hoc operations. In future the reach of the TTC may be extended to Latin America and by permanent East–West capacity.

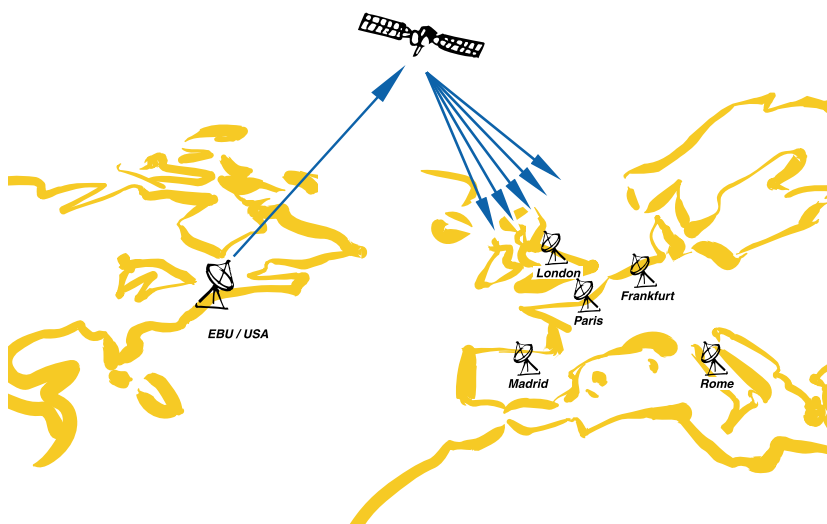
Stations in London (BBC), Madrid (TVE), Rome (RAI), Paris (Globecast/GRF) and Frankfurt (ARD/HR) are able to serve as gateways to the European (and eventually Asian)



W3 Widebeam at 7° East

## Eutelsat W3 vital statistics and footprint

<i>Launch</i>	12 April 1999, Atlas IIAS (AC-154)
<i>Orbital position</i>	7 degrees East
<i>Frequency bands (downlink)</i>	EBU frequencies 10.95–11.70 GHz
<i>Bandwidth</i>	72 MHz, 36 MHz
<i>EIRP</i>	Fixed beam 47 dBW
<i>Lifetime</i>	14.4 years
<i>Polarization</i>	Linear



TTC Network over Intelsat 332.5 East



network, by turning over video signals received from North America.

The Eurovision Control Centre (EVC), open 24 hours a day, monitors the whole Eurovision network, ensuring quality and a quick response in case of any problem or specific request.

## The Australasian Network

In October 1999, the EBU leased permanent capacity on the AsiaSat 2 satellite. This will be used to carry video images of the Sydney 2000 Olympic Games to Europe (through retransmissions from the EBU's earth station in Cyprus). However, the capacity is already used heavily to transmit ad hoc video feeds of news, sports and other material both to and from Asia. Virtually all major broadcasters in Asia-Pacific point an antenna at AsiaSat, so the EBU can reach nearly every important operator in the region.

Asiavision, the news exchange operated by the Asia Pacific Broadcasting Union (ABU), began to be carried over the EBU's Asiasat capacity on 15 March 2000. For the 2000 Olympic Games from Sydney, the EBU has organized 30 simultaneous feeds, making it the most important carrier customer from Australia.

## Reliability and know-how

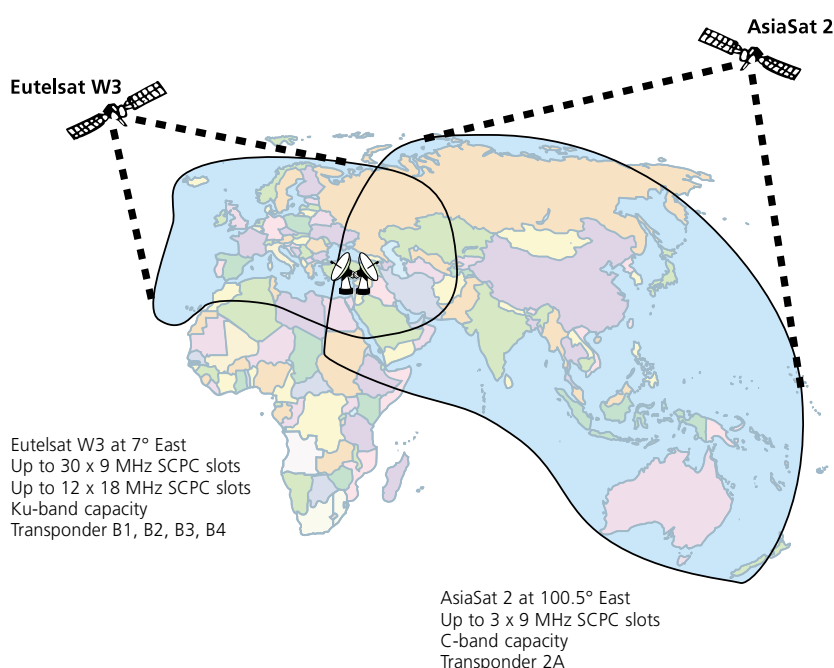
The EBU is today the preferred partner of many sporting federations – not just because it can guarantee high-quality encrypted digital transmissions with back-up, but also because of its unequalled experience of arranging, coordinating and delivering a service to competition organizers. This is why the EBU has won the rights to broadcast such major events as the Olympic Games, the UEFA European football championships, Formula One motor-racing, and world athletics events.

The Eurovision network also carries to broadcasters a large number of events for which the EBU itself has not acquired the rights on behalf of its members.

## IP-based satellite services

The EBU is preparing its stations and network for the emerging market of IP (Internet Protocol) video and data broadcasting ('webcasting'). IP-based content providers need a broadband wide-reach distribution system to deliver content to the thousands of hosts that will carry large data and video files on their sites. Thanks to its extended and comprehensive global coverage, the EBU will be able to provide a global service in this field.

This area of development constitutes a new opportunity for the Eurovision network to expand and grow its revenue base. In doing so, the EBU is considering the provision of production and 'IP encapsulation' facilities, responding to the needs of emerging broadcasters while at the same time helping EBU members to expand their reach into the web. The new services are currently under test for internal EBU use. They will be offered to broadcasters in a second phase expected to start by early 2001.



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# EuroNe



**Seven years since it went on air, EuroNews is expanding its audience rapidly and achieving growing commercial success. Managing Director *Martyn Wheatley* examines the unique relationship between the EBU and EuroNews, and explains how the Lyons-based news channel is beginning to fulfil its founders' ambitions.**

EuroNews is a child of the EBU conceived back in 1988, when the TV Programmes Committee set up a 'EuroNews Study Group'. Two years later, the Administrative Council set up an executive committee to oversee the EuroNews project. The committee was spurred on by the Gulf War of 1990–91, when the prominence of CNN highlighted the lack of a European news channel. EuroNews was formed in the summer of 1992 and went on air on 1 January 1993.

The founding members were CyBC (Cyprus), ERT (Greece), ERTU (Egypt), France 2, France 3, RAI (Italy), RTBF (Belgium), RTP (Portugal), RTVE (Spain), TMC (Monaco) and YLE (Finland). Other EBU members joined later: SSR SRG (Switzerland), ERTT (Tunisia), ENTV (Algeria), RTVSL (Slovenia), CT (Czech Republic), PBS (Malta), RTV (Romania) and – within the past year – RTE (Ireland).

The vision of the original EBU members was to provide European viewers with a news channel that would reflect the perspectives and common interests of Europeans – a channel covering European and international news events from a European perspective in the languages of Europe. Rather than shoot new

pictures, the idea was to draw on the unparalleled footage available through the Eurovision news exchanges and make it available to a wider audience. Although the shareholding structure of EuroNews has altered to incorporate a commercial partner, this vision has not changed over the years.

## EuroNews–Eurovision

EuroNews takes footage direct from its shareholders and from the two major video news agencies. But it has always relied heavily on the Eurovision exchanges both for live coverage and regular news bulletins. It is the Eurovision pictures that have differentiated EuroNews from its competitors and enabled it to follow its distinctive programming remit.

It is also the Eurovision pictures that have enabled EuroNews to produce high-quality coverage of elections in Russia, Spain, Greece and Georgia over the past months – not to mention elections outside Europe such as those



*The EuroNews newsroom in Lyons*

# NEWS

## an EBU project starts to flourish



in Peru and Indonesia. The commercial agencies often fail to provide in-depth coverage of political stories from mainland Europe; the EBU has enabled EuroNews to report them fully. Other major recent stories that have highlighted the benefits of the Eurovision news exchanges include the handover of Macao and the Pope's visits to Cuba and the Middle East.

### Leading news channel

EuroNews launched in five languages, and this multi-lingual approach – so innovative in 1993 – has proved an important key to the growing success. The development of new language versions in conjunction with local partners is central to EuroNews' strategy, and the launch in November 1999 of EuroNews' sixth language – Portuguese, in conjunction with RTP – was an important step forward. EuroNews still produces more language versions than any other news channel.

EuroNews' unique programme format and choice of languages is proving to be a successful combination for the fast-growing digital satellite platforms across Europe. At the latest count, EuroNews is carried on 16 such platforms – often with subscribers being able to select their

language of choice. A significant recent development has been the launch of EuroNews on the ZDF.vision bouquet.

EuroNews now reaches 95 million households, by cable, satellite and terrestrial means, in 43 countries throughout Europe and the Mediterranean Basin. According to recent data, EuroNews has an estimated daily audience of 3.4 million viewers on cable and satellite and 1.4 million on terrestrial television. This makes it the leading news channel in Europe in terms of both distribution and audience.

### Financial success

It was in November 1997 that ITN, the provider of news to ITV, Channel 4 and Channel 5 in the UK, acquired a 49% stake in EuroNews, together with operational control. The financial position has improved ever since, to the extent that EuroNews expects to break even in 2000. Shareholders will now be able to plan with greater certainty. The key to financial success has been the strategy of focussing on content – getting the programming right so that audiences grow. But the financial turnaround would not have been possible without the unwavering commitment of the four largest EBU shareholders in

EuroNews: France Télévision, RAI, RTVE and SSR.

Building on its growing programming and commercial success, EuroNews now aims to expand its language output, develop its website, and invest further in programme content. The EuroNews shareholders look forward with confidence to the continuing development of their European channel – not forgetting that it is the product of a unique history, a distinctive editorial vision, and a close partnership with the EBU.

*J. Mervyn Sheehy*

# EBU training: a portal



**The EBU pursues three objectives in training: to help members share the experience and know-how of Europe's top experts; to create an efficient and sustainable network of European professionals through high-level seminars and workshops; and to maintain a coherent strategy for the future which takes account of radical technological developments. Nathalie Labourdette, the EBU's Training Coordinator, explains the genesis and philosophy of the Union's new training programme.**

At the Conference on the European Audiovisual Industry held in Birmingham in April 1998, the President of the European Commission called for a European broadcasting school that would be a centre of excellence in Europe. The European Union has not changed its position on this issue, confirming recently that an improvement in the training available for European professionals in the audiovisual industry is “a *sine qua non* for strengthening the competitiveness of this sector, in particular in the field in which the new digital technologies are applied”.<sup>1</sup>

The new sophisticated technology increases the diversity of working methods, revolutionizes the ways in which we learn, and redefines the borderlines between professions. Broadcasting is affected directly by this development, and the integration of digital technology at all levels –

from the production line to the broadcast itself – is revolutionizing traditional skills.

Since the broadcasting industry is a seedbed for jobs with high added value, it is vital to invest in human resources. To remain competitive on the European market, staff must be able to carry out their traditional tasks as well as new ones (production and broadcasting of new types of content, introduction of a range of digital services, etc).

A strategy in itself, training is an integral part of innovation, encouraging the necessary development of professional skills and contributing to the choices and changes made.

## Strength of the EBU

As a unique pool of skills and expert knowledge, the EBU has reacted to

# to skills



**Bob Nelson**  
Chairman, EBU Steering Committee  
Training

## EBU training sessions?

The most common type is the **seminar**. EBU seminars are very much theme-based. A moderator or a steering committee contributes to compiling the content. The EBU is developing a network of close cooperation with specialist partners, such as the European Journalism Centre in Maastricht for subjects relating to journalism.

Case studies are an integral part of the seminars to give them greater flexibility and increase interactivity. They are presented by course participants themselves who then apply what they have learnt. Putting new ideas into practice, using them and assimilating them are the keys to successful training. Case studies enable participants to have a different level of exchange with the speakers who then act as a jury.

Unlike the seminars, **workshops** are devoted to a single department of an EBU member organization, e.g. the TV news department of TRT in March 2000. Workshops are made to measure. The central topic and themes are defined in close cooperation with the head of training and the department due to undergo the training. The advantage of the workshop is its price-quality ratio. The member involved can train whole teams on a given theme because the trainers travel to the organization to tackle a given subject. The training team generally comprises a professional trainer and several experienced experts.

these developments by putting together an ambitious training programme.

Previously, training had been carried out by the Technical Department and by the EBU's so-called Pan-European Development Group on a relatively ad hoc basis. To meet increasing demand, the Administrative Council decided to bring together the various training activities under a new

Training Unit within the Human Resources service.

The unit is guided by a 10-person steering committee chaired by Bob Nelson, Controller of Development and Training at the BBC, who regards training as "critical" to the growth of European television, radio, online and video. "Europe's audiovisual industries depend on artistic talent and creative technical skills," he says.



## <http://www.ebu.ch/training/bestw/>

*This website is mainly a platform for the exchange of information between all professionals working in EBU organizations. The site provides information on the best courses given in Europe and EBU training activities; it also contains the latest news about training, jobs, and programmes operated by the European Union. Eventually an EBU training standard could be established.*

*The EBU website on training is also a course content library. The presentation texts given by speakers at the EBU seminars are made available to all.*

*Professionals working for member organizations thus have better access to a broad range of training programmes which are relevant in Europe.*

“Without continuous learning, knowledge and skills development, the potential ability of people to make innovative and entertaining programmes diminishes.”

Each October, the heads of training in EBU member organizations meet to discuss training requirements and skills development, and to exchange experiences. The discussions result in an action plan for the year ahead.

Eleven seminars were held in 1999, with a total of 647 participants, in 10 different countries (Switzerland, France, Czech Republic, Ireland, Germany, Ukraine, Russia, Spain, Poland, Bulgaria). Four workshops were held – in Egypt, Morocco, Romania and Slovakia – for a total of 240 people.

The Administrative Council allocates an annual budget to the EBU's training activities. Mixed funding is indispensable to organize a quality

programme each year, to enhance the value of the experience acquired, and to develop a coherent strategy in the longer term. Some seminars charge a participation fee to cover organizational expenses. The Council of Europe offers major long-term financial support as part of the training programme for media professionals in central and eastern Europe. In 2000 it is supporting five events in the action plan, essentially in south-east Europe.

Training is also provided on the ground, as demonstrated by the four-week mission undertaken by a BBC journalist to train RTK journalists in Kosovo (January 2000).

MEDIA II Training and Leonardo, to mention just two European Union programmes, offer sources of funding for projects of longer duration. Leonardo co-financed the development of the EBU's training website. MEDIA II is funding two EBU pilot projects: PYGMALION<sup>2</sup>, a scriptwriting project with large-scale involvement of the heads of youth fiction in EBU member organizations, and DMA<sup>3</sup>, an innovative training course in multimedia which takes place largely online.

The EBU's Action Plan 2000 for training is built upon four main topics: production, marketing, digital broadcasting, and news. The



*Thomas Alexanderson, Arne Wessberg and Michel Poncet in discussion during an EBU meeting on training in Helsinki (7–8 October 1999)*

<sup>1</sup> COM (1999) 658 final dated 14 December 1999 – Communication from the Commission to the Council, the European Parliament, the Economic and Social Committee and the Committee of the Regions concerning a proposal for a programme in support of the audiovisual industry (MEDIA Plus 2001–2005).

<sup>2</sup> Run by CEEA, The European Conservatory for Film and Television Writing, Paris, France.

<sup>3</sup> DMA: Digital Multimedia Authoring. Course organized by Arthouse, Dublin, Ireland.



*Plenary session on training in Helsinki*

commercial and legal aspects of co-production were tackled in 1999, and two seminars will go into greater detail in Cracow and Copenhagen in 2000. Another example is the seminar on marketing based on public service values, scheduled to be held in Rome in November 2000.

## Structured support and exchanges

A certain number of tools are required to put these training activities into practice. We need to monitor constantly whether supply is meeting demand, while upholding the quality of the content and organization of the courses. To do this we also need to analyse the development of professional skills throughout Europe. This is one of the priorities which the pool of EBU trainers has set itself and for which the experiences gained at national level are a starting point.

Professional success these days demands a mastery of new technology and knowledge of how to solve a

variety of complex problems and how to deal with different cultural behaviour patterns. Traditional notions of distance and time have disappeared. A more detailed knowledge of these trends is indispensable if we are to meet training needs in future years. The development of innovative tools such as distance learning and new types of training better tailored to current needs are part and parcel of this strategy.

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# The three challenges of narrow



**The EBU's Strategic Information Service (SIS) was established in January 1997 to provide market intelligence and advice designed to help members define their national and international strategies. Paolo Baldi, Head of the SIS, examines what appears to be an inevitable trend away from traditional notions of broadcasting, and identifies the key strategic issues that EBU members must confront.**

As channels multiply, audiences fragment. 'Broadcasting' – the delivery of programmes to a mass audience – is giving way to 'narrowcasting', the delivery of specific programming to individual viewers when they want it.

The trend towards audience fragmentation is not new. It began with cable in the United States and continued with satellite, mainly in Europe. With the arrival of the Internet (spreading everywhere) the trend is accelerating. Meanwhile, digital television has provided the technical means to further encourage market segmentation and to 'individualize' the relationship between producers and consumers.

To distance themselves from the past, marketing specialists are now introducing the term 'relationship marketing', implying that mass marketing techniques used so successfully by well-known brands

such as Levi's, McDonald's, Coca Cola and Disney will find it hard to stave off competition from local markets and, above all, to adapt to one-to-one marketing, the new dominant model.

But if uncertainty about the compatibility of various distribution platforms (TV, PC and telephone) confined the narrowcasting debate to speculation about future developments, it has now been forced to the top of the agenda by mega-mergers and alliances – AOL and Time Warner, Vodaphone (with its partner Vivendi) and Mannesmann, or CLT-UFA (Bertelsmann) and Pearson – that are fundamentally altering the value chain linking media content with distribution.

According to Louis Bertrand Raffour of Havas Image (Vivendi Group), general-interest television will lose at least one-third of its revenue over the next five years to the Internet and

# webcasting

convergence. Indeed, a rise in the number both of webcasting experiments and of pay-TV subscribers using interactive services (currently around 16% of Canal Plus subscribers) is already discernible.

In short, as is often the case in the history of the media, actual industry consolidation is accelerating – or even driving – the tormented process of technological convergence. Faced with the rapid pace of developments, broadcasters and EBU members in particular will need to confront three key strategic challenges: new services, the targeting of youth audiences, and consumer research.

## New services

EBU members have shown strong commitment to developing theme channels, albeit within a well-defined range of genres: mainly Art & Education and News & Information (Table 1). Now they seem equally committed to developing services over the Internet. For example, Edmond Zucchelli, director of France Télévision Interactive (which has been allocated a budget of €30.5 million over three years), declared recently that he wanted to develop “an editorial offer which could be adapted to all types of screens – computers, laptops, televisions and others”.

Yet to what extent will we be able to invest in narrowcasting, offering targeted, interactive and multi-platform services, without a fundamental review of our organizational structures, *modus operandi*, and know-how?

Major communication groups are merging or joining forces not only to increase their size or financial clout, but also – and perhaps most importantly – to capitalize on synergies in the form of skills transfer. The recent purchase of the Dutch group Endemol by Spain’s Telefonica confirms the major role played by the content industry in this development, but also highlights the risk that traditional national broadcasters could be sidelined.

## Youth audiences

Young people are increasingly important in any strategy that integrates the Internet and television. With the Internet, it is not a question of building up or gaining new audiences but of attracting the attention of an audience which has already established new consumption patterns, an audience which zaps through channels without necessarily watching and which browses the web without developing any particular loyalty. In other words, an audience

whose purpose and expectations are not always the same as those of a traditional television ‘viewer’.

According to a study conducted recently for AOL, 80% of Americans aged nine to seventeen with Internet access say they use the web for at least one hour a day and 63% of those prefer the Internet to TV<sup>1</sup>. These people are the multi-platform audience of the future and they represent the ‘next-generation target’.

Treating this group as simply another demographic segment could be a fatal mistake. We would be better advised to look carefully at the type of activities these consumers engage in on the Internet (Table 2). When this information is applied to adults, it represents a kind of ready-reference for editors or schedulers, helping to identify the new multi-platform offering which is currently such a hot topic.

## Consumer research

In a situation where relations between producers and consumers are becoming increasingly individualized, causing the fragmentation and overlapping of media behaviour, consumer information requirements are changing and multiplying.

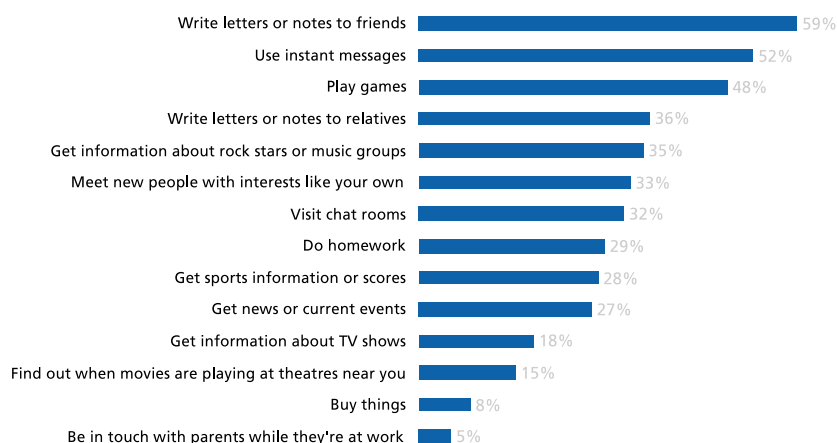
**Table 1 : Thematic channels of EBU members**

Genre	Channel	Launch Date	Free/Pay	Member	Ownership	Country
<b>Arts and education</b>						
	Planète	September 88	P	Canal +	Canal + 27 % via Multithématique	France
	Hispanvision	January 94	P	RTVE	100%	Spain
	Odysée	January 97	P	TF1	100%	France
	Histoire	July 97	P	France Télévision	Public Holding 60% (FTV 25,2%; La Sept/Arte 25,2%; INA 9,6%) - France Télécom (10%) - Finance et Com. (20%) - Lyonnaise (10%)	France
	UK Arena	November 97	P	BBC Worldwide	BBC Worldwide (50%), Flextech (50%)	UK
	UK Horizons	November 97	P	BBC Worldwide	BBC Worldwide (50%), Flextech (50%)	UK
	BR-Alpha	January 98	F	ARD/BR	100%	Germany
	Animal Planet	July 98	P	BBC Worldwide	BBC Worldwide (50%), Discovery (50%)	UK
	RAI Educational	January 99	F	RAI	100%	Italy
	People & Arts	March 99	P	BBC Worldwide	BBC Worldwide (50%), Discovery (50%)	UK
	BBC Knowledge	June 99	F	BBC	100%	UK
	RAISAT Album	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
	RAISAT ART	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
	ZDF Theaterkanal	December 99	F	ZDF	100%	Germany
	ZDFDoku	April 00	F	ZDF	100%	Germany
<b>Children and youth</b>						
	Canal J	December 85	P	Canal +	Canal + 45% via MCM Euromusique, Bayard Presse (6%)	France
	KI.KA (Kinderkanal)	January 97	F	ARD / ZDF	ARD (50%) - ZDF (50%)	Germany
	Ketnet	December 97	F	VRT	100%	Belgium
	RAISAT Ragazzi	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
<b>Fiction and general entertainment</b>						
	Canal Jimmy	January 91	P	Canal +	Canal + 27 % via Multithématique	France
	UK Gold	January 92	P	BBC Worldwide	BBC Worldwide (50%), Flextech (50%)	UK
	Festival	June 96	P	France 2 / France 3	France 2 & 3 (56%), La Sept/Arte (11%), Carlton (33%)	France
	Eins Festival	September 97	F	ARD	100%	Germany
	Canal Nostalgie	September 97	P	RTVE	100%	Spain
	Comédie!	November 97	P	Canal +	Canal + (38.5 %), Pathé (29%), Polygram (31.5%)	France
	UK Play	October 98	P	BBC Worldwide	BBC Worldwide (50%), Flextech (50%)	UK
	RAISAT Show	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
<b>Films</b>						
	Ciné Cinémas	December 88	P	Canal +	Canal + 27 % via Multithématique	France
	AluCine	September 97	P	RTVE	100%	Spain
	Cine Paraiso	September 97	P	RTVE	100%	Spain
	Ciné Classics	October 98	P	Canal +	Canal + 27 % via Multithématique	France
	RAISAT Cinema	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
<b>Lifestyle</b>						
	Paris Première	December 86	P	Canal +	Canal + (15%), Hachette (16%), Lyonnaise Cable (54%), M6 (11%)	France
	Seasons	April 96	P	Canal +	Canal + 27 % via Multithématique	France
	Forum Planète	October 96	P	Canal +	Canal + 27 % via Multithématique	France
	Demain!	October 97	P	Canal +	Canal + (99.8%)	France
	UK Style	November 97	P	BBC Worldwide	BBC Worldwide (50%), Flextech (50%)	UK
	Shopping Avenue	May 98	F	TF1	100%	France
	RAISAT Gambero Rosso	July 99	P	RAI	RAISAT (RAI 94,9%; RCS 5%; RAITRADE 0,1)	Italy
<b>Music</b>						
	MCM	July 89	P	Canal +	Canal + 49% via MCM Euromusique	France
	Muzzik	February 96	P	Canal +	Canal + 49% via MCM Euromusique	France
	Canal Clásico	September 97	P	RTVE	100%	Spain
	Mezzo	March 98	P	France 2	Public Holding 50% (F2 40%, La Cinquième 5%, La Sept/Arte 5%) - France Télécom (50%)	France
<b>News and information</b>						
	LCI	June 94	P	TF1	100%	France
	Phoenix	April 97	F	ARD / ZDF	ARD (50%) - ZDF (50%)	Germany
	ZDFinfobox	August 97	F	ZDF	100%	Germany
	Eins extra	September 97	F	ARD	100%	Germany
	Canal 24 Horas	September 97	P	RTVE	100%	Spain
	BBC News 24	November 97	F	BBC	100%	UK
	Régions	May 98	P	France 3	France 3 (50%), France Télécom (40%), Crédit Local de France (10%)	France
	BBC Parliament	January 99	F	BBC	100%	UK
	SVT24	March 99	F	SVT	100%	Sweden
	RAI News 24	April 99	F	RAI	100%	Italy
	I-télévision	November 99	P	Canal +	100%	France
<b>Sports</b>						
	TeleDeporte	June 94	P	RTVE	100%	Spain
	RAI Sport Satellite	January 99	F	RAI	100%	Italy

\* As of March 2000. Sorting by launch date. Excluding: Pan-European (e.g. Eurosport, Euronews, BBC World, BBC Prime), Indirect ownership via platforms (e.g. France TV/TPS and RAI/Tele+), Direct ownership less than 10%, ITV companies

Source : SIS New TV Services



**Table 2 : Online activities \***

\* Percentage saying that they engage in activity "very often" or "pretty often" online. Base: Online 9–17-year-olds  
Source: (C) 1999 Roper Starch Worldwide Inc.

With three traditional platforms (cable, satellite and terrestrial), two methods of reception (analogue and digital), and a public which downloads web images and watches TV at the same time (tele-webbers), the very concept of 'an audience' is losing its meaning. In almost all countries – but first and foremost in the United Kingdom – traditional audience-measuring systems are being questioned. The need for a 'holistic' approach, monitoring media consumption as a whole rather than sector by sector, is finally gaining ground. Yet even supposing this were technically possible, it would be very expensive. We would not be able to measure everything, and some bastions of audience research – such as minute-by-minute ratings – could even disappear for lack of commercial viability<sup>2</sup>.

When strategic choices are made, therefore, efforts should be made to combine the interests of broadcasters and advertisers. Indeed, advertisers already recognize the implications of audience measurement techniques being called into question. They are making less use of traditional tools such as ratings and instead setting up 'specialized' companies, independent of traditional advertising agencies, charged with planning complete advertising strategies and even

conducting their own consumer research (Omnicom's OMD, or Mindshare, set up by the WPP Group, for example).

In short, as audiences become fragmented, knowing how to reach a specific audience becomes almost as important as knowing how and what to communicate to the group in question. Moreover, mergers, acquisitions and partnerships within the advertising and consumer research sector – like that which has taken place between WPP and the US group Young & Rubicam – are a very clear sign of this strategic issue.

### Charting new territories

The three challenges of new services, youth targeting, and consumer research represent new and uncharted territories which disrupt the status quo but may also present opportunities. This is why the SIS has been focusing its efforts on setting up a number of analytical tools (newsletters, networking, databases, workshops, etc.) designed to enable EBU members to map out these key strategic issues. The New TV Services database is now operational, enabling us to monitor the evolution of 600 theme channels on 50 platforms in 12 countries. October 1999 saw the

launch of a second quarterly newsletter, the *SIS Youth Monitor* (complementing the existing *SIS Briefings*). And two workshops entirely devoted to the use of consumer research for strategic planning (development of new products, market forecasts, etc.) are scheduled for October 2000 and May 2001.

*Paolo Baldi*

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1 The America Online/Roper Starch Youth Cyberstudy 1999  
<http://www.corp.aol.com/press/study/youthstudy.pdf>

2 This is also why the EBU has historically devoted particular attention to questions involving audience measurement and developments in this sector. See the latest publication on this subject, *Towards Global Guidelines for Television Audience Measurement, ARM-EBU, 1999.*

## Inter-union

## cooper



The World Broadcasting Unions (WBU) brings together the Asia-Pacific Broadcasting Union (ABU), the International Association of Broadcasting (IAB), the Arab States Broadcasting Union (ASBU), the Caribbean Broadcasting Union (CBU), the European Broadcasting Union (EBU), the North American Broadcasting Association (NABA), the Organización de la Televisión Iberoamericana (OTI), and the Union des Radiodiffusions et Télévisions Nationales d'Afrique (URTNA). The WBU Secretariat is run by NABA. *Bill Roberts*, NABA's Secretary General, describes here the work of inter-union cooperation.

The North American Broadcasters Association – a younger sister of the EBU – was created in 1972 to represent North American broadcasters in international fora such as the International Telecommunications Union (ITU) and the World Intellectual Property Organization (WIPO).

With the United States' National Broadcasting Association and Mexico's Cámara Nacional de la Industria de Radio y Televisión as associate members, the work of NABA itself is a model of international cooperation between broadcasters. Nevertheless, there is no greater example of cooperative alliances than the World Broadcasting Unions (WBU). By sharing information and discussing common challenges, the sister unions of the WBU work together to help their

members deliver information, education and entertainment to audiences.

### Operations, programming, trade

As a coordinating body, WBU seeks to provide global solutions on key operational, technical, satellite and legal issues that affect newsgathering, sports, and the daily business of broadcasting – especially as it crosses borders.

A significant conduit for problem-solving is WBU's Inter-Satellite Operations Group (ISOG), which identifies, evaluates and implements solutions on operational matters related to transmission and distribution. ISOG provides regular opportunities for discussion between broadcasters and Intelsat – and

# ation

## the sky's the limit



Intelsat's signatories and competitors – on issues of mutual concern. Agenda items at ISOG's 1999 meetings in Geneva and Berlin, and at a meeting in California's Napa Valley held in May 2000 – included:

- cross-border transport and use of satellite newsgathering technologies,
- practical issues such as efficient billing from providers, and
- presentations from satellite space providers such as Eutelsat, PanAmSat, Loral Skynet, and General Electric.

"We try to spread the wealth out a bit, so we are getting help and cooperation from cross-union participation," says Dick Tauber, Chair of ISOG. "None of this could be possible without the cooperation of the WBU."

The WBU Technical Committee (WBU-TC) is responsible for technical issues of interest to the WBU. As such it studies broadcasting technologies, informs WBU members on technical issues, and coordinates collective action on technical matters associated with broadcasting technology.

The WBU-TC encourages the development and introduction of common technical and/or operational standards, and fosters interoperability among systems where common standards do not exist. It coordinates broadcasters' requirements for the member broadcasting unions, and develops common technical positions for presentation to standard-setting bodies.

Just last year, the WBU-TC successfully earned status as Radiocommunications Sector Member organization at the ITU. In that capacity it will now ensure that WBU members receive full consideration by the ITU by:

- participating directly in ITU-R meetings,
- submitting questions to the ITU, and
- contributing to the work of ITU-R study groups.

The WBU recently created an ISOG subcommittee to examine new and emerging technologies, consider how they affect broadcasters, and make appropriate recommendations. The so-called Advanced Technical Operations Group (ATOG) is concentrating on four areas:

- sourcing hard news from remote and difficult sites,
- interlinking high-quality real-time MPEG-2 digital video between broadcast studios and international hubs,
- carrying top-quality non-real-time and just-in-time contribution video, and
- carrying and interlinking high-bit rate HDTV and enhanced TV.

Another area of cooperation moderated by the WBU is legal affairs. Focused on WIPO, the WBU Legal Committee acts as a valuable clearing house for information-sharing. It has encouraged more active participation by broadcasting groups around the world in important copyright issues debated at WIPO, which is based in Geneva. Two key issues examined today are:

- a proposed protocol on audiovisual performances, and
- a proposed new treaty on the protection of rights held by broadcasters.

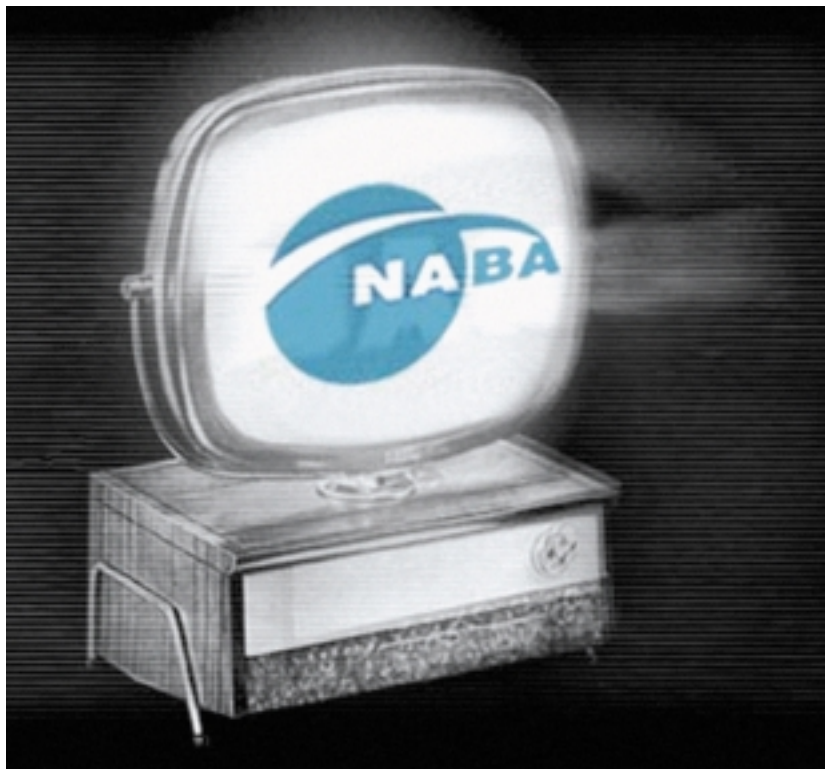
Among its many activities, NABA monitors the impact of globalization on broadcasting and works with its

members towards a better understanding of the implications of international trade agreements. It has taken part in trade panels at several international conferences, and, with the support of the EBU, has commissioned Pricewaterhouse-Coopers to develop a 'primer' for members on international trade.

As part of NABA's plan to be an 'honest broker', Pricewaterhouse-Coopers is now collecting members' views on the forthcoming WTO negotiating round. A positive outcome of this survey would be a greater consensus among broadcasters from the three North American countries – a consensus NABA would discuss with its sister broadcasting unions within the WBU.

Finally, the WBU supports the organization of relevant conferences on broadcasting, such as the United Nations World TV Forum. Held annually in New York, the Forum provides broadcasters, journalists, educators and policy-makers with an opportunity to consider issues ranging from TV-as-tutor to cultural imperialism.

At the most recent UN World TV Forum, in November 1999, the WBU played a key role in giving the conference a more intimate format



and in linking it to the central mandate of the UN: peace and development for the human family.

EBU Secretary General Jean-Bernard Münch told the 1999 Forum that "the measure of a civilization is not the technology it creates but the use it makes of its inventions to the benefit of the human family".

If indeed the measure of society is not through invention, but through its use, we can only benefit further in EBU's second 50 years from inter-union cooperation exercised through the WBU.

**Bill Roberts**

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# EBU

## in brief

The European Broadcasting Union (EBU) is the largest professional association of national broadcasters in the world. Headquartered in Geneva, and working on behalf of its members in the European area, the EBU negotiates broadcasting rights for major sports events; operates the Eurovision and Euroradio networks; organizes programme exchanges; stimulates and coordinates co-productions; and provides a full range of other operational, commercial, technical, legal and strategic services. At its office in Brussels, the EBU represents the interests of public service broadcasters before the European institutions.

The EBU was founded in February 1950 by the pioneers of radio and television in western Europe. It merged with the OIRT – the former union of eastern European broadcasters – in 1993. Apart from 69 active members in Europe, North Africa and the Middle East, the Union has 48 associate members in 29 countries further afield. At a global level, it works in close collaboration with sister unions on other continents. These include the Asia Pacific Broadcasting Union (ABU), the North American Broadcasters' Association (NABA), the Union of National Radio & Television Organizations of Africa (URTNA), the Arab States Broadcasting Union (ASBU), and the Organización de la Televisión Iberoamericana (OTI). (See *previous pages*.)

The Eurovision permanent network (up to 30 digital channels on a

Eutelsat satellite) carries constant exchanges of news and programmes. Ever since the first live multinational TV transmission – the Coronation in London in June 1953 – most news and sports pictures on European screens have passed through the EBU. Every day a dozen multi-item exchanges provide material for national news bulletins. Each year around 25,000 news items and 7,700 hours of sports and cultural programmes are transmitted. TV channels' individual coverage (members and non-members) also transits via the Eurovision network. In 1999, more than 100,000 transmissions were routed by the EBU's operational staff.

Television cooperation is also important in other areas ranging from educational programmes, documentaries and co-productions of animation series to competitions for young musicians, young dancers and screenwriters – not to mention traditional light entertainment such as the Eurovision Song Contest and *Jeux Sans Frontières*. Music Bank, a library of European music programme rights, made its first acquisition in may 2000.

Radio collaboration is a multi-faceted activity: music, news, sports, educational and youth programmes, local and regional stations, and traffic and travel information. Each year the Euroradio network relays 2,000 concerts and operas, and the Radio Department coordinates the transmission of 400 sports fixtures and 120 major news events. In 1998,

the EBU launched the first inter-broadcaster European music channel scheduling only classical music (Euroclassic-Notturmo).

Now the EBU aims to become a major player in popular contemporary music. The new Eurosonic unit is developing partnerships with artists and record labels, and acquiring broadcasting rights to major rock festivals.

Cooperation in the technical sphere is one of the EBU's major activities. The Union is in the forefront of research and development of new broadcast media, and has led or contributed to the development of many new radio and TV systems: radio data system (RDS), digital audio broadcasting (DAB), digital television (DVB), high-definition TV (HDTV).

Finally, one of the EBU's essential tasks is to help its members meet their public service remits through political and legal support. By actively defending their interests in the international organizations (particularly the European Union and the Council of Europe), by offering legal counselling and studies, and by analyzing potential developments in broadcasting, the EBU strives to support and sustain the image of public service broadcasting internationally and to assist its members in defining their national strategies.



# In figures

- 69 active members in 50 countries in and around Europe and 48 associate members further afield.
- Turnover in 1999: 407 million Swiss francs, including 189 million for sports rights and events and 117 million for the network.
- EBU employs a staff of 252 including 11 in Moscow and 11 in North America – and the headquarters in Geneva hosts more than 10,000 visitors and delegates from member organizations every year.
- In TV, up to 30 digital satellite channels relay more than 100,000 transmissions per year (including around 25,000 news items and 7,700 hours of sports and cultural programmes). Eurovision is received by a potential of 640 million viewers.
- In radio, two satellite channels relay 2,000 concerts and operas, 400 sports fixtures and 120 major news events every year. Euroradio has a potential audience of 400 million listeners.

# Milestones

## 12 February 1950

EBU founded during a European Broadcasting Conference in Torquay, England. Headquarters on Quai Wilson (Geneva).

## June 1953

First live multinational television transmission (Coronation of Queen Elizabeth II).

## June 1954

First Eurovision transmission (Narcissus Festival in Montreux).

## 1955

Opening of Eurovision programme exchange coordination centre in Brussels.

## May 1956

First Eurovision Song Contest in Lugano, Switzerland; EBU moves to rue de Varembe in Geneva.

## October 1958

First experiments with television news exchanges.

## May 1961

Start of daily television Eurovision news exchanges (EVN).

## January 1962

Launch of Telstar, the first telecommunications satellite.

## 1967

Television becomes global with the launching of satellites over the Atlantic, Pacific, and Indian Oceans.

## August 1967

First Eurovision transmission in colour.

## July 1969

First moonwalk (first major worldwide transmission).

## September 1970

EBU opens a bureau in New York.

## 1978

EBU moves to a new building in Grand-Saconnex/Geneva.

## March 1987

EBU opens a bureau in Washington.

## February 1989

Launch of Eurosport.

## 1990

EBU Marino Charter defines EBU as an association of public service broadcasters.

## September 1991

EBU opens a bureau in Moscow.

## January 1992

Launch of Euroradio satellite network.

## July 1992

EBU opens a bureau in Brussels.

## January 1993

Merger of EBU and OIRT. Launch of EuroNews.

## December 1993

The EBU Technical Centre moves to Geneva from Brussels.

## January 1994

Worldwide DVB (digital television) office set up in EBU HQ.

## 1994

EBU commercializes its transmission network (Eurovision Network Services).

## October 1995

Worldwide DAB (digital radio) office set up at EBU HQ (moved to London in 1998).

## 1998

Launch of Euroclassic-Notturmo; Eurovision network goes digital.

## 1999

Launch of Eurosonic.

## 2000

EBU's 50<sup>th</sup> birthday; jubilee celebrations in Lucerne.

# Active members

## Albania

- Radiotelevizione Shqiptar

## Algeria

- Entreprise Nationale de Télévision/Entreprise Nationale de Radiodiffusion Sonore/ Télédiffusion d'Algérie

## Austria

- Österreichischer Rundfunk

## Belarus

- Belaruskaja Tele-Radio Campanija

## Belgium

- Vlaamse Radio en Televisie and Radio-Télévision Belge de la Communauté française

## Bosnia-Herzegovina

- Radio Televizija Bosne i Hercegovine

## Bulgaria

- Bălgarsko Nationalno Radio
- Bălgarska Nationalna Televizija

## Croatia

- Hrvatska Radiotelevizija

## Cyprus

- Cyprus Broadcasting Corporation

## Czech Republic

- Český Rozhlas
- Česká Televize

## Denmark

- Danmarks Radio
- TV2/Danemark

## Egypt

- Egyptian Radio and Television Union

## Estonia

- Eesti Raadio
- Eesti Televisioon

## Finland

- MTV Oy
- Oy Yleisradio Ab

## France

- Europe 1
- Groupement des Radiodiffuseurs français de l'UER, grouping the following organizations:
  - Télévision Française 1
  - France 2
  - France 3
  - Canal Plus
  - Radio France
  - Radio France Internationale
  - TéléDiffusion de France

## Germany

- Arbeitsgemeinschaft der öffentlich-rechtlichen Rundfunkanstalten der Bundesrepublik Deutschland (ARD), comprising:
  - Bayerischer Rundfunk
  - Hessischer Rundfunk
  - Mitteldeutscher Rundfunk
  - Norddeutscher Rundfunk
  - Ostdeutscher Rundfunk Brandenburg
  - Radio Bremen
  - Saarländischer Rundfunk
  - Sender Freies Berlin
  - Südwestrundfunk
  - Westdeutscher Rundfunk
- Deutsche Welle
- DeutschlandRadio
- Zweites Deutsches Fernsehen

## Greece

- Elliniki Radiophonia-Tileorassi SA

## Hungary

- Magyar Rádió
- Magyar Televízió

## Iceland

- Ríkisútvarpid

## Ireland

- Radio Telefís Éireann

## Israel

- Israel Broadcasting Authority

## Italy

- RAI-Radiotelevisione Italiana

## Jordan

- Jordan Radio and Television Corporation

## Latvia

- Latvijas Valsts Televizija
- Latvijas Radio

## Lebanon

- Radio Liban / Télé-Liban

## Libya

- Libyan Jamahiriya Broadcasting

## Lithuania

- Lietuvos Radijas ir Televizija

## Luxembourg

- CLT Multi Media
- Établissement de Radiodiffusion Socioculturelle du Grand-Duché de Luxembourg

## Former Yugoslav Republic of Macedonia

- MKRTV

## Malta

- Broadcasting Authority - Malta/Public Broadcasting Services Ltd

## Moldova

- Teleradio-Moldova

## Monaco

- Groupement de Radiodiffusion monégasque, comprising:
  - Radio Monte-Carlo
  - Télé Monte-Carlo
  - Monte-Carlo Radiodiffusion

## Morocco

- Radiodiffusion-Télévision Marocaine

## Netherlands

- Nederlandse Omroep Stichting, comprising:
  - Algemene Omroepvereniging AVRO
  - Vereniging De Evangelische Omroep
  - Katholieke Radio Omroep
  - Nederlandse Christelijke Radio Vereniging
  - Nederlandse Programma Stichting
  - Omroepvereniging VARA
  - Omroepvereniging VPRO
  - TROS

## Norway

- Norsk rikskringkasting
- TV 2 AS

## Poland

- Polskie Radio i Telewizja
- Telewizja Polska SA
- Polskie Radio SA

## Portugal

- Radiodifusão Portuguesa SA
- Radiotelevisão Portuguesa SA

## Romania

- Societatea Română de Radiodifuziune
- Societatea Română de Televiziune

## Russian Federation

- Obshchestvennoe Rossijskoe Televidenie
- Radio Dom Ostankino, comprising:
  - Radio Mayak
  - Radio Orpheus
  - Radio Voice of Russia
- Rossijskoe Teleradio

## San Marino

- San Marino RTV

## Slovakia

- Slovensky Rozlas
- Slovenská Televizija

## Slovenia

- Radiotelevizija Slovenija

## Spain

- Radio Popular SA COPE
- Radiotelevisión Española
- Sociedad Española de Radiodifusión

## Sweden

- Sveriges Television och Radio Grupp, comprising:
  - Sveriges Television Ab
  - Sveriges Radio Ab
  - Sveriges Utbildningsradio Ab

## Switzerland

- Société Suisse de Radiodiffusion et Télévision

## Tunisia

- Établissement de la Radiodiffusion-Télévision Tunisienne

## Turkey

- Türkiye Radyo-Televizyon Kurumu

## Ukraine

- Natsionalna Radiokompaniya Ukraïny and Natsionalna Telekompaniya Ukraïny

## United Kingdom

- British Broadcasting Corporation
- United Kingdom Independent Broadcasting, comprising: Independent Television:
  - The Network Centre, grouping:
    - Anglia Television
    - Border Television
    - Carlton Television
    - Central Independent Television
    - Channel Television
    - Grampian Television
    - Granada Television
    - HTV
    - London Weekend Television
    - Meridian Broadcasting
    - Scottish Television
    - Tyne Tees Television
    - Ulster Television
    - Westcountry Television
    - Yorkshire Television
    - Independent Television News Channel 4, Sianel 4 Cymru
  - Commercial Radio Companies Association

## Vatican State

- Radio Vaticana

# Associate members

## Australia

- Australian Broadcasting Corporation
- Federation of Australian Commercial Television Stations
- Special Broadcasting Service

## Bangladesh

- National Broadcasting Authority of Bangladesh

## Barbados

- Caribbean Broadcasting Corporation

## Brazil

- TV Globo Ltda

## Canada

- Canadian Broadcasting Corporation

## Chile

- Corporación de Televisión de la Universidad Católica de Chile (Canal 13)

## Cuba

- Instituto Cubano de Radio y Televisión

## Gambia

- Gambia Radio and Television Services

## Greenland

- Kalaallit Nunaata Radioa

## Hong Kong

- Asia Television Ltd
- Radio Television Hong Kong
- Television Broadcasts Ltd

## India

- All India Radio

## Iran

- Islamic Republic of Iran Broadcasting

## Japan

- Asahi National Broadcasting Company Ltd (TV Asahi)
- Fuji Television Network Inc
- National Association of Commercial Broadcasters in Japan
- Nippon Hoso Kyokai
- Nippon Television Network Corporation
- Tokyo Broadcasting System Inc
- Tokyo FM Broadcasting Co. Ltd

## Korea (Republic of)

- Korean Broadcasting System
- Munhwa Broadcasting Corporation

## Malawi

- Malawi Broadcasting Corporation

## Malaysia

- Radio Television Malaysia

## Mauritius

- Mauritius Broadcasting Corporation

## Mexico

- Televisa SA de CV

## Nepal

- Nepal Television Corporation

## New Zealand

- Radio New Zealand
- Television New Zealand Ltd

## Oman

- Oman Directorate General of Radio and Television

## Pakistan

- Pakistan Television Corporation

## South Africa

- South African Broadcasting Corporation

## Sri Lanka

- Sri Lanka Broadcasting Corporation

## Syria

- Organisme de la Radio-Télévision Arabe Syrienne

## United Arab Emirates

- Emirates Broadcasting Corporation
- United Arab Emirates Radio and Television-Dubai

## United States

- Capital Cities/American Broadcasting Companies Inc
- CBS Inc
- National Broadcasting Company Inc
- National Public Radio
- United States Information Agency
- WFMT

## Venezuela

- Corporación Venezolana de Televisión CA
- Radio Caracas Televisión/Radio Caracas Radio

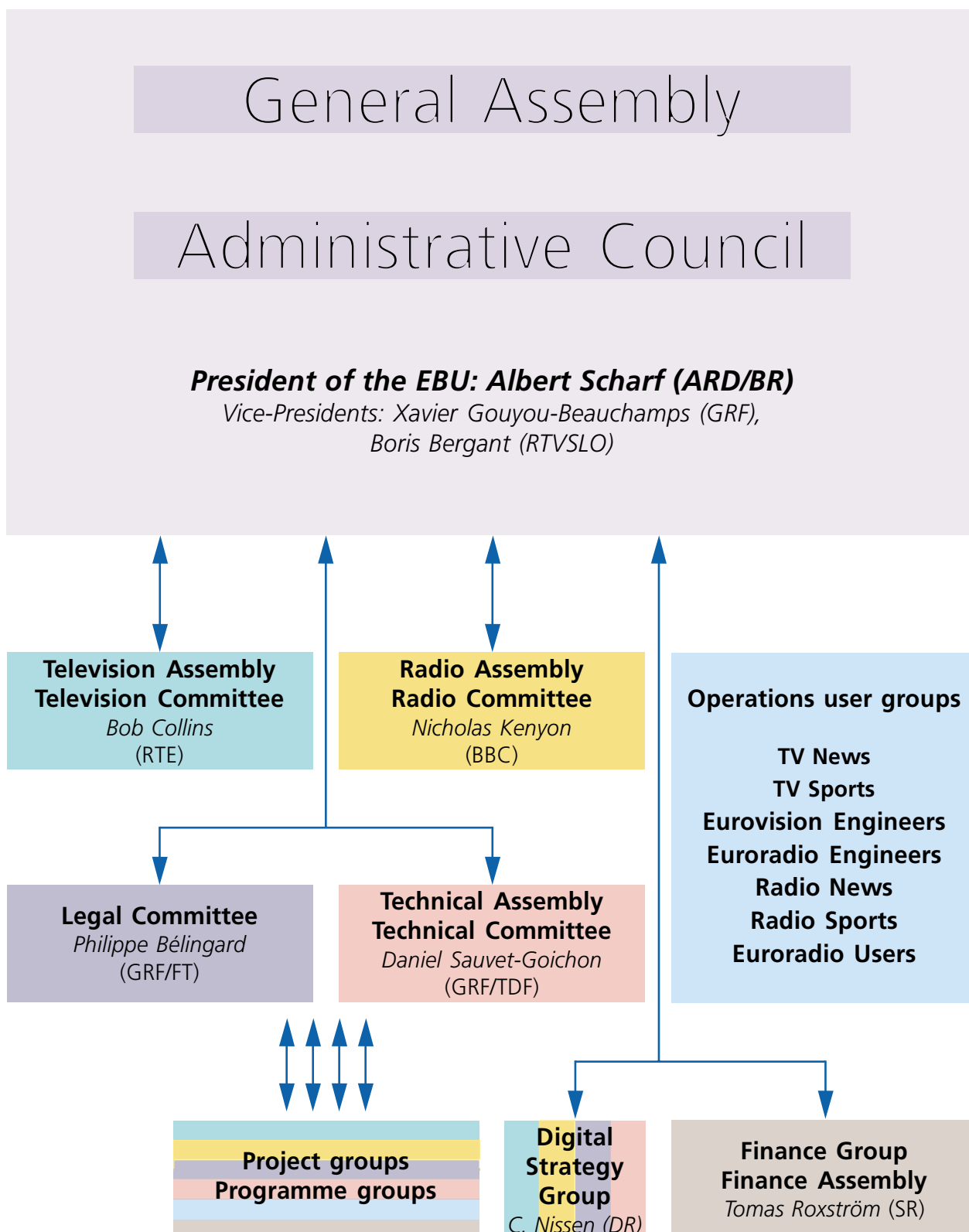
## Zimbabwe

- Zimbabwe Broadcasting Corporation

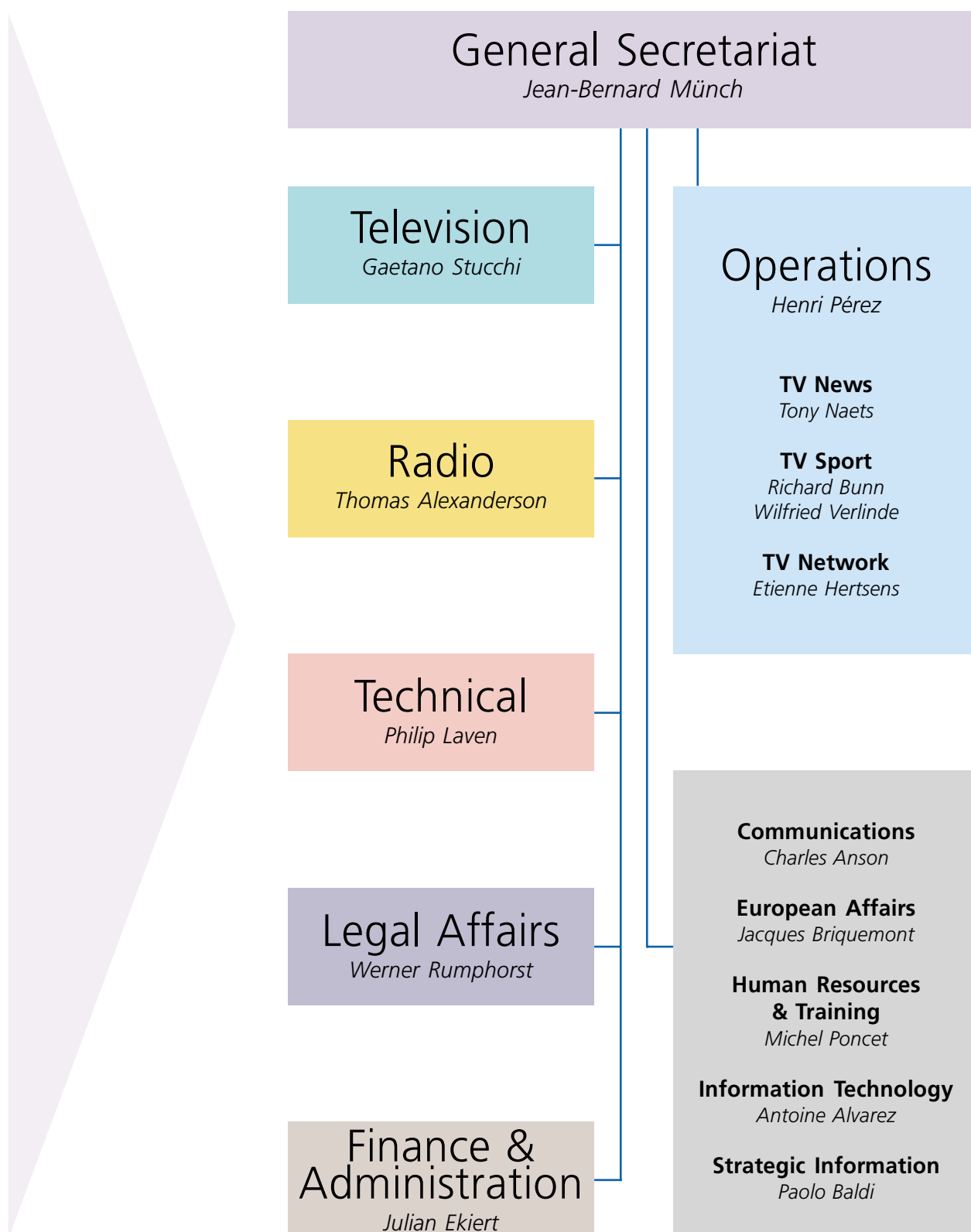
## Approved participants

- Antenna Hungária
- ARTE
- EuroNews
- Israeli Educational Television
- JP "MRD"
- La Cinquième
- Middle East Broadcasting Centre Ltd
- Palestine Broadcasting Corporation
- Sentech (Pty) Ltd
- TV5

# Governing bodies



# Permanent Services





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